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amateur Photographer

Saturday 28 September 2013

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

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A CAMERA THAT SETS NEW STANDARDS

EOS 70D Canon's DSLR evolution



ON TEST

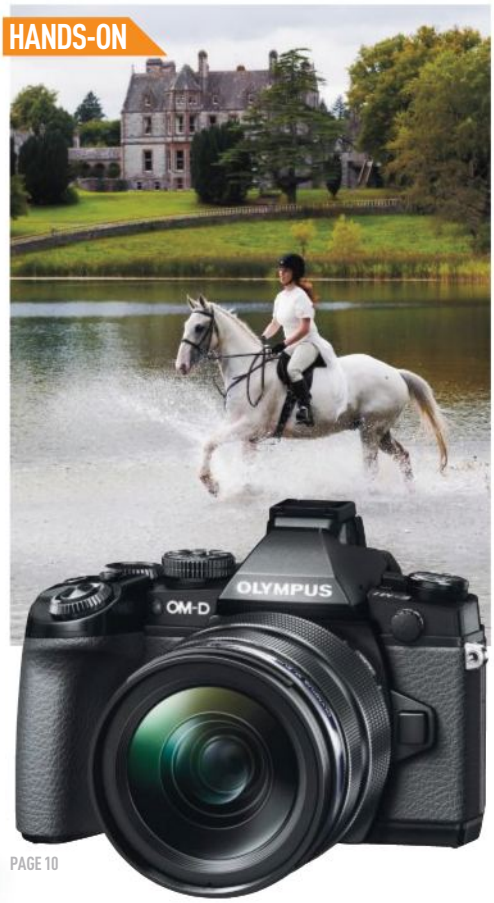
- New 20MP sensor
- Fast focus with dual AF system
- 7fps max shooting

PAGE 51

NEW OLYMPUS OM-D

News + our pictures shot with the latest model: **OM-D E-M1**

HANDS-ON



PAGE 10

READERS' PICTURES



BLACK & WHITE WORLD

30 great reader photographs from **APOY Round 7**

PAGE 30

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Amateur Photographer For everyone who loves photography

ALTHOUGH bodies seem to get all the attention, it is lenses that really govern which camera system we use, or at least become attached to. Ask a Nikon user why he wouldn't trade his D700 for a Canon EOS 6D, and the answer will be about his optics rather than a dislike of the opposite team's products.

More mature Canon users may remember the horror of the day the FD lens mount turned into EF, and the natural lifespan of cupboards of glass was reduced dramatically. When Olympus presented the E-5 to us this week in 2010, and suggested it would be the last of the mirrored Olympus bodies, there was a similar feeling among those who already owned an E-3 or E-1. Even then the company promised to support E-system owners with a camera to use their lenses on in the future – and in the OM-D E-M1 the future has arrived.

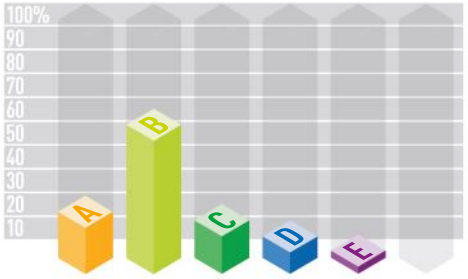
E-system lenses weren't designed to be driven by contrast-detection AF systems, but Richard Sibley tells us that the new phase-detection sensor of the E-M1 is more than capable (see pages 10–11). Is this the solution E-system users were expecting? Probably not. But is it a better idea? In the long run, for Olympus and its users, I think it is.



Damien Demolder
Editor

THE AP READERS' POLL

IN AP 7 SEPTEMBER WE ASKED...
Have you had your copyright stolen online?



YOU ANSWERED...

A No, and I'm not interested in photo rights	**19%**
B No, but I would pursue any future breach	**55%**
C Yes, but it wasn't worth the trouble of chasing up	**15%**
D Yes, I contacted the user and they deleted it	**9%**
E Yes, I took legal action and won	**2%**

THIS WEEK WE ASK...
Are Olympus users better off with an OM-D body than a new E-system camera?
VOTE ONLINE **www.amateurphotographer.co.uk**

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The replacement for the Olympus E-5 has finally arrived, but the OM-D E-M1 might not be what most photographers were expecting. Richard Sibley gets a first look at the new professional micro four thirds camera

COVER IMAGE: © ANDREW HOWE



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Our experts answer your questions

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© MARINA CANO

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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EF 70-200mm f/4.0 L IS USM ..... £939.00 £39.12 P/m
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EF 70-200mm f/2.8 L IS USM ..... £1889.00 £78.70 P/m
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EF 200mm f2.0L IS USM Lens ..... £4799.00 £199.95 P/m
EF 200mm f2.8L II USM Lens ..... £609.00 £25.37 P/m
EF 85mm f1.2L II USM Lens ..... £1739.00 £72.45 P/m
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AMATEURS BEWILDERED BY POLICE-CAR STOP

What else is 'out of the ordinary' for us to photograph

Alarm over photo stop response, page 6

General Electric pulls plug on cameras in Europe

GENERAL IMAGING EXITS UK CAMERA MARKET

THE RISE of the camera phone appears to have been the beginning of the end for General Imaging Europe, which has confirmed that it has ceased trading after six years of operation in the UK. It has also shut down its offices in Germany.

General Imaging Europe, part of industry giant General Electric, focused on consumer-level compact digital cameras – a market badly hit by smartphones.

Six staff in the UK and six in Germany have lost their jobs as a result of the closures.

'We have ceased European operations. Cameras will no longer be imported into Europe,' said Gary Banks, commercial director for European operations at General Imaging Europe.

'We are no longer supplying products and any pending orders will be cancelled.'

Speaking to AP, Banks spelled out the tough times faced by a business vying for market share amid a smartphone revolution that removed profits at the 'bottom-end' of the compact camera market.

A move towards mid-range bridge cameras did not pay dividends, either, it seems, as the firm struggled to compete on price in a cut-throat arena brimming with more recognisable camera brands.



European sales of GE cameras have been hit hard by the popularity of smartphones

Banks believes GE cameras offer the same quality as those made by many other manufacturers and he voiced frustration that the GE name failed to woo consumers who would seek out well-known players.

Banks, who has previously worked at Kodak and Samsung, and is well known in the UK photo industry, said: 'We recognised a couple of years ago that demand would be for zoom – away from pixels.' He added that the company had made plans to bring in some much bigger zooms.

However, he continued: 'We didn't have the brand to give consumers the confidence in a sale.'

Reacting to initial news of the company's demise, two members of the AP website forum wrote that they were both unaware that GE sold cameras.

Banks pointed out that customers will continue to receive a full one-year warranty and he suggested that any local creditors would not be left empty-handed.

A statement on the company's website reads: 'GE-branded cameras and ipico projectors are no longer on general sale in the UK, although they continue to be sold in the USA.'

The news was first reported in UK photo trade magazine *Pixel*.

A few weeks ago, when contacted by AP, a spokesman for General Imaging denied an industry rumour suggesting that GE may have stopped making digital cameras.

Anyone with technical queries about a GE camera that is still within warranty is asked to call JPSS Ltd on 01782 753 326.

SYSTEM CAMERA SALES DROP

UK SALES of interchangeable-lens cameras fell by more than the decline in compacts in July, industry figures reveal.

System camera sales dropped 31% in value in July, while fixed-lens cameras fell by 30% compared to a year ago, according to GfK Retail and Technology UK.

In its latest market report, GfK states: 'Major declines in the photo sector had been limited to the fixed-lens market, but now even the changeable-lens segment has suffered.'

In unit sales terms, however, compact cameras fared far worse, with demand falling 30% compared to 19% for interchangeable-lens models.

Overall, the UK photo market fell nearly 26% in July, compared with the same month last year.

SNAP SHOTS

- Hasselblad has opened its first retail store. The shop, in Tokyo, Japan, celebrated the launch with an 'all-day party', said Larry Hansen, CEO of the Sweden-based firm. The sales outlet, which is next to Hasselblad's Tokyo office, includes a photo studio and a gallery, which was due to host an exhibition of images by renowned fashion photographer Norman Parkinson.

- Canon's interchangeable-lens EOS C300 digital video camcorder was used to film many action scenes in *Rush*, the movie about the rivalry between Formula 1 racing drivers James Hunt and Niki Lauda. The 8.29-million-pixel EF lens-mount camera, announced in 2011, was 'ideal for exciting close-up handheld shots that couldn't be achieved with a larger static camera,' says Canon.



Do you have a story?

Contact Chris Cheesman
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A week of photographic opportunity

PHOTODIARY

Wednesday 25 September

EXHIBITION Chicago by John H White, until 5 October at Daniel Blau, London N1 6PB. Tel: 0207 831 7998. Visit www.danielblau.com.

EXHIBITION on scientific photography by the Royal Photographic Society and the Science and Technology Facilities Council, until 30 September at Great North Museum: Hancock, Tyne and Wear NE2 4PT. Tel: 0191 222 6765. Visit www.twmuseums.org.uk.


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Thursday 26 September

EXHIBITION National Geographic: Then and Now, until 19 October at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit www.chrisbeetlesfinephotographs.com. **EXHIBITION** Trailblazers: Women in Science and Technology, until 29 September at the Discovery Museum, Tyne and Wear NE1 4JA. Tel: 0191 232 6789. Visit www.twmuseums.org.uk.

Friday 27 September

EXHIBITION A Clarion Call by Arwyn Bailey, until 30 September at Rhubarb & Custard Photo Gallery, Berkshire SL4 6DB. Tel: 01753 860 996. Visit www.rhubarbandcustard.com. **EXHIBITION** Somewhere in England: Portraits of Americans in Britain 1942-1945, until 31 December at IWM Duxford, Cambridgeshire CB22 4QR. Tel: 01223 835 000. Visit www.iwm.org.uk.

Saturday 28 September

EXHIBITION Pierdom by Simon Roberts, until 12 October at Flowers Gallery, London E2 8DP. Tel: 0207 920 7777. Visit www.flowersgallery.com.

DON'T MISS Photoshop Elements 1, learn how to use Photoshop (10am-5pm, cost £80) at Cotehele, St Dominick, Cornwall PL12 6TA. Tel: 01579 351 346. Visit www.nationaltrust.org.uk.


© SIMON ROBERTS

Sunday 29 September

DON'T MISS Photoshop Elements 2, learn how to improve Photoshop skills (10am-5pm, cost £80) at Cotehele, St Dominick, Cornwall PL12 6TA. Tel: 01579 351 346. Visit www.nationaltrust.org.uk. **EXHIBITION** War Story: Supplying Frontline Afghanistan, until 27 April 2014 at the Imperial War Museum, London SE1 6HZ. Tel: 0207 416 5000. Visit www.iwm.org.uk.

Monday 30 September

EXHIBITION After Life by Sean Dooley, until 2 March 2014 at Horniman Museum, London SE23 3PQ. Tel: 0208 699 1872. Visit www.horniman.ac.uk. **EXHIBITION** 2020Vision (wildlife images), last day, in the grounds of Blair Castle, Perthshire PH18 5TL. Tel: 01796 481 207. Visit www.2020v.org.

Tuesday 1 October LATEST AP ON SALE

EXHIBITION You are the Company in which You Keep, until 23 November at Northern Gallery for Contemporary Art, Tyne and Wear SR1 1RE. Tel: 0191 561 8478. Visit www.ngca.co.uk. **EXHIBITION** Street Life, Instantaneous (photos of Newcastle in the 1890s) by Edgar G Lee, until 12 October at Side Gallery, Tyne and Wear NE1 3JE. Tel: 0191 232 2208. Visit www.amber-online.com.

Officers used no 'formal powers'

ALARM OVER POLICE PHOTO STOP MOTIVE

AP RIGHTS WATCH
Committed to defending your photographic rights!

TWO AMATEUR photographers have criticised police after officers said they did not use any 'formal powers' when they stopped and quizzed them over photos deemed 'out of the ordinary'.

Kyle Adams and George Anastasi were stopped as they tried to take pictures of a moving police car from a pavement next to a public road in Croxley Green, near Rickmansworth, Hertfordshire, on 4 July (see *News*, AP 17 August).

Although no action was taken, the pair said they were left feeling that carrying a DSLR was like wielding 'an offensive weapon'.

In a fresh police statement, issued to AP, Hertfordshire Police claimed the photographers were not obliged to supply their identification when asked.

After tracking down the officers, police say they deemed the attempted photos of the patrol car 'out of the ordinary'.

Reacting to the news, Anastasi said he was 'surprised and disappointed' by the officers' response.

He added: 'The suggestion that simply taking a photo of a police car is "out of the ordinary" alarms me... What else is "out of the ordinary" for us to photograph? Can I take a picture of a police station, for example?'

Asked what he thinks the officers' reaction may have been had they refused to hand over ID, Adams said: 'I don't think they would have taken to it too kindly.'

Anastasi said that 'at no point' did the police make it clear they could leave at any time, or that they did not have to provide their personal details.

'They insisted that our details were checked to ensure we weren't "wanted for anything",' added Anastasi.

The pair had recently completed a DSLR photography course and were trying out their camera-panning skills when they were approached by the officers.

In its statement, a police spokesman said: 'The men were not detained using any formal powers and they were not under any obligation to give their details to the officers.'

The force added: 'The photographers caught the attention of the officers involved because their behaviour was deemed out of the ordinary. The officers made brief enquiries with them before leaving.'

Asked why the officers had switched off their emergency blue light immediately before approaching the photographers, the police spokesman told AP: 'Prior to stopping to speak to the two men, the officers had been called to an incident that required them to use their blue lights and sirens.

'However, their attendance was cancelled by the Force Control Room shortly before the incident with the photographers occurred.'


Photo students quizzed • Police yet to identify officers

AMATEURS BEWILDERED BY POLICE-CAR STOP

SNAP SHOTS

PHOTOGRAPHERS SET FOR 24-HOUR SHOOTOUT

UP TO 1,000 photographers are set to compete in a 24-hour competition to find the best images of Bristol.

Open to photographers nationwide, Twenty Four Hours in Bristol boasts £8,000 in prizes and will kick off at midnight on 18 October.

Organisers of the project, which is run in association with AP, will randomly allocate entrants a one-hour time slot in which to take at least one image capturing the 'essence of life in the city'. Entrants will then be allowed to submit up to five more photos taken during the 24 hours.

An exhibition of the best 100 images will be held at the Guildhall Arts Centre in Bristol from 9 November.

Visit www.24hoursinbristol.co.uk for details.

subscribe 0844 848 0848

SNAP SHOTS

● Olympus has revealed a new 12-40mm f/2.8 M.Zuiko Digital ED lens (24-80mm equivalent) and announced the development of a 40-150mm f/2.8 zoom expected to go on sale by the end of next year. The announcements coincided with the recent launch of the Olympus OM-D E-M1 camera (see *News*, AP 21 September). The 12-40mm f/2.8 is available in a kit with the E-M1, priced £1,949.99. A UK price for the 12-40mm lens, if bought separately, is yet to be announced.

● Computer software giant Microsoft is set to buy the phone division of Nokia in a €5.4 billion deal. Nokia has agreed to grant Microsoft a 10-year 'non-exclusive' licence to use its technology patents. Around 32,000 Nokia employees are expected to transfer to Microsoft. In July, Nokia unveiled the Lumia 1020, as the battle for supremacy in the increasingly cut-throat smartphone photography arena intensified. The transaction is due to complete in the first three months of 2014.



Do you have a story?

Contact Chris Cheesman
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Leica C owners are entitled to attend a complimentary technical session at Leica's base in Mayfair, London, says the firm

Firm defends itself against 'rebadging' claims

LEICA SPEAKS OUT OVER PRICING POLICY

LEICA has spoken out over the price of its compact cameras in a bid to fend off concerns that they are merely pricier, rebadged versions of other models.

The firm is often criticised for launching more expensive versions of what are seen as Panasonic compacts with a Leica badge.

The new Leica C is no exception, prompting the website Digital Trends to state: 'You're paying for what is essentially a rebadged version of a Panasonic Lumix DMC-LF1.'

The Leica C costs £550, whereas the LF1 was announced in April at a price of £379 – almost a third less than the Leica C.

The C and LF1 both come with a 28-200mm Leica DC Vario-Summicron zoom lens and a 12.1-million-pixel imaging sensor.

Asked to explain the price difference, Leica said that its C kit includes Adobe Photoshop Lightroom software.

Leica is also keen to stress that the C is designed by car-maker Audi, which has also developed a range of 'exclusive' accessories for the new model.

A spokesperson added: 'Leica engineers have concentrated their efforts on designing an accessible and comprehensible menu layout that ensures intuitive handling.'

The firm points out that its customers can expect their camera to hold its value and 'be reassured that it will not dramatically drop within a few months of purchase'.

The Leica C is available in a choice of light-gold and dark-red finishes.

REVAMPED 'LEGACY' SERVICE AT JESSOPS

JESSOPS and Boots customers now have access to a revamped film, slide and print-scanning service that allows them to share precious images with friends and family over the internet.

Operated by CeWe, which runs Jessops' photo-finishing business, the service also digitises cine film and video for storage on DVD, Blu-ray Disc or USB, and includes a photo-restoration service.

The service, called Photo Legacy, was available to Jessops customers before the chain went into administration under former owners, but has been updated to allow users access to images over a cloud-based storage system.

All work is now carried out in the UK, whereas previously all prints and films were despatched to Germany.

It costs £35 to scan up to 50 slides or negatives and £25 for up to 50 prints. CeWe says it will return the original media to customers, along with their digital images.

The service is available through Jessops stores and selected Boots shops that have their own photographic department.

A list of participating stores is expected to appear at www.cewe.co.uk soon.



© CHRIS CHEESMAN

POLICE QUIZZED OVER PHOTO STOP DATA

AP RIGHTS WATCH
Committed to defending your photographic rights!

A POLICE force has refused to say how much it has paid in compensation to people wrongly stopped while taking photographs in public, stating that the data is not readily available.

West Mercia Police also rejected a Freedom of Information (FOI) request that sought to establish how many people have been stopped, arrested or charged while taking photographs over the past five years.

AP had made the requests to determine the number of unwarranted stops in the force's territory, which covers Shropshire, Herefordshire and Worcestershire.

Last year, West Mercia Police paid £10,000 in compensation to amateur photographer Anthony Finnegan, who was wrongly arrested after taking a picture of a bank in Shrewsbury in 2009.

More recently, it emerged that a man arrested in August 2012 on suspicion of taking indecent images of children at a Shrewsbury bus station has faced a year-long police investigation and has been repeatedly rebailed.

Police won't say why the case is taking so long, telling AP that releasing such data following an earlier FOI request would breach data-protection laws.

Responding to a separate FOI request, the force says that a search of its computer database, using the keyword 'photograph', shows there were 21,878 incidents between 1 January 2008 and 31 December 2012.

However, police say they would need to conduct a manual review of each case to determine if any involved people being stopped or arrested over photography in public.

The force explained that this is because the required data is 'not available in a readily retrievable format' from its Operational Information System.

It rejected the FOI request lodged by AP on the basis that the cost of retrieving the details would exceed the 'appropriate level' set out under Freedom of Information regulations.

AP THIS WEEK IN... 1950

AP writer LAB Becher explained how the merit of his images were spotted during a chance meeting with an artist, although his interest in photography sparked years earlier. 'My earliest success was winning a schoolboy's prize of 10s [50p], which my headmaster wisely retained until the end of term!' he wrote. Although he went on to win a series of 'holiday prizes', he said he was 'regularly outclassed' by an older boy but didn't know why. It wasn't until he bought a Baby Ikonta in 1937, for a trip to America, that things changed. 'Setting out to make a record of the trip, I happened to show my work to an artist and was surprised to learn that some of the pictures had pictorial value. This was the turning point, and for the future I determined mainly to go after artistic results.'

I STARTED my photographic career at the age of twelve by purchasing a No. 2 Brownie. My earliest success was winning a Kodak schoolboy's prize of ten shillings, which my headmaster wisely retained until the end of term! Later, at school, I won a series of holiday prizes, but found myself being regularly outclassed by an older boy. I could not understand why his picture of a yacht grounded on wet sand with some obvious technical defects should be preferred to mine, which was a faultlessly processed picture of a suburban house! By this time I had graduated to a No. 1A Kodak which I kept until 1937, when I took a trip to America; it then seemed necessary to buy something more compact and modern, and so I purchased a Baby Ikonta. Setting out merely to make a record of the trip, I happened to show my work to an artist, and was surprised to learn that some of the pictures had definite pictorial value.

SNAP SHOTS

● Eastman Kodak has completed the sale of its film, paper and photo kiosk business to UK Kodak Pension Plan. The deal has created a new company called Kodak Alaris, headed up by Dennis Olbrich and Dolores Kruchten. The firm will employ 4,700 staff worldwide and expects to turn over $1.3 billion in sales.

● A behind-the-scenes video of a *Vogue* magazine fashion shoot has been distributed to school children in a bid to show them that the way models are shown does 'not represent reality'. The short film shows how *Vogue* editors discuss an upcoming photo shoot with a photographer and make-up artist.

Four-bay card-reader system

LEXAR HUB PROMISES FASTER TRANSFER

LEXAR has launched a four-bay card-reader system that is designed to transfer images from up to four memory cards at the same time via a single USB port. The Professional Workflow Reader Solution consists of a four-bay USB 3.0 reader hub, which costs £64.99, and card readers – sold separately – priced from £24.99.



The modular system allows photographers to mix and match readers in the hub to suit their needs, according to Lexar.

Lexar product marketing manager Adam Kaufman said: 'Photographers and videographers constantly struggle with improving and adjusting the efficiency of their personal workflows, and the growing number of memory-card formats makes this even more challenging.

'We designed the Lexar Professional Workflow Reader Solution to allow users to build a completely unique system that suits their needs so they can get to editing and shooting sooner.'

Announced at the IFA electronics show in Berlin, Germany, earlier this month, the system is a 'game-changer', claimed Lexar 'elite photographer' Scott Kelby.

Kaufman added: 'Whether photographers or videographers are shooting on four cards of the same format, or four different types of card, the Lexar Professional Workflow Reader Solution lets them offload work faster, greatly reducing the time spent moving content from a card to a computer.'

Supported card formats include UDMA 7 CompactFlash, XQD, SDXC Ultra High Speed-1 and SDHC UHS-1.

Lexar points out that the system's modular design should allow it to be adapted to suit future memory card formats.

For more details, visit www.lexar.com.

SMARTPHONE AND COMPACTS NECK AND NECK

A SURVEY has revealed that only 4% more adults capture photos with a compact camera than with a smartphone, as many people save cameras for 'special occasions'.

The poll of 2,000 consumers across the UK, Germany, Russia and the USA shows that 71% used a 'fixed-lens' camera compared to 67% who say they take pictures using a smartphone.

Arun Gill, a market analyst at Futuresoure Consulting, which carried out the survey, said: 'Although more people own a fixed-lens camera than a smartphone, smartphone owners are capturing photos more frequently, on a daily or weekly basis, with almost 60% of all respondents capturing photos at least once a week on smartphones.

The survey also revealed that longer battery life, better image resolution and a longer optical zoom are areas consumers want camera makers to focus on.

CLUBNEWS

Club news from around the country

INVICTA PHOTOGRAPHIC CLUB

The club is staging an exhibition of members' images from 23 September-26 October at Allington Library, Castle Road, Allington, Kent ME16 0PR. The exhibition celebrates the founding of the club 50 years ago when it was known as The Kent County Officers Camera Club. Visit www.invictaphotographicclub.co.uk.

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AP hands-on

Olympus OM-D E-M1

The replacement for the Olympus E-5 has finally arrived, but the **OM-D E-M1** might not be what most photographers were expecting. **Richard Sibley** looks at this new professional micro four thirds camera

THE REPLACEMENT for the Olympus E-5 has been rumoured for some time, with much speculation as to the exact form the camera would take. Some thought it would be a four thirds system camera, either without a mirror or with a pellicle one. Others believed it would be a micro four thirds system camera, with a clever new adapter to allow the use of four thirds lenses, and possibly with a pellicle mirror to allow phase detection – like the Sony Alpha to NEX-mount adapter.

The reality is that the new OM-D E-M1 is rather more conventional. It is, in fact, a micro four thirds system camera that relies on the existing MMF-3 four thirds to micro four thirds mount adapter to mount four thirds lenses. The issue with this is that the existing contrast-detection AF technology may be slow when focusing lenses that aren't designed to be used with it.

To speed up focusing with four thirds lenses, Olympus has come up with a new sensor design that enables phase-detection AF on the camera sensor.

The E-M1 on display at its launch was the final version and I was allowed to use it for a day's shooting.

KEY FEATURES

Although the new Live MOS 16-million-pixel sensor has the same resolution as the one in the previous OM-D E-M5, it is a new design. It has no anti-aliasing filter, so the image resolution can be maximised, while the TruePic VII processor allows images to be captured as raw or JPEG files between ISO 100 and 25,600.

If the photographs I took are anything to go by, the new sensor is excellent. Fine details in the images look crisp and I have a feeling that the camera will perform very well in our resolution test when we conduct our full review in the next few weeks.

The big change is the introduction of on-sensor phase-detection AF. The OM-D E-M1 uses High-Speed Imager AF, which benefits from a combination of both contrast and phase-detection autofocus. The 16-million-pixel Live MOS sensor uses a unique half-pixel arrangement to allow for on-sensor phase-detection AF. Any four thirds optics used with the MMF-3 adapter will be able to take advantage of phase-detection AF, while micro four thirds lenses will use the standard contrast-detection AF. Existing four thirds owners who have registered their camera can claim a free MMF-3 adapter if they order the new OM-D E-M1 before November this year.

AT A GLANCE

- New 16-million-pixel four thirds Live MOS sensor
- On-sensor phase-detection AF when used with four thirds lenses
- 6.5fps shooting with AF
- ISO 100-25,600
- New Colour Creator feature
- RRP £1,299 body only



My initial impression of the AF was that it was fast when using both four thirds and micro four thirds lenses. Olympus four thirds lenses with SWD coped reasonably well in continuous AF mode with a horse galloping towards a camera, and the 6.5fps maximum shooting speed with the AF producing some great images. With a 1/8000sec maximum shutter speed and a 10fps shooting rate, without continuous AF, the E-M1 is certainly no slouch.

At its launch, Olympus was clear that the E-M1 isn't designed for sports photography, which can often be faster and more erratic, but my initial assessment of the AF for four thirds lenses is that E-5 owners should be satisfied. Again, I'll really concentrate on this area in the full test of the camera.

Obviously, the E-M1 can detect whether a four thirds or a micro four thirds lens is attached to switch the autofocus method, but it uses the lens data to do more than this. By identifying which Olympus lens is mounted on the camera, distortion correction and sharpness can be applied specifically for the lens in use – in much the same way that it can be applied via profiles in software afterwards.

BUILD AND HANDLING

The design of the OM-D E-M1 harks back to Olympus's classic OM SLRs, with the emphasis on making a camera that photographers want to use. With this in mind, the aim of the design team behind the OM-D E-M1 was to build a camera that was the perfect size and weight for photographers, not to make the smallest camera possible. As a result, the E-M1 has a built-in handgrip, which was an optional

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extra on the E-M5. There is an optional HLD-7 vertical battery grip for the E-M1, which makes it easier to shoot in portrait orientation, as well as providing more stability and balance when shooting with larger four thirds system lenses.

The body is made from magnesium alloy, which makes the camera lightweight yet reassuringly strong. It is also weather-sealed, making it dustproof, splashproof, and freezeproof down to -10˚C. In fact, Olympus demonstrated its confidence in its weather-sealing by placing a camera on a tripod, standing it in a shallow lake and then sending a horse to gallop past it.

Triggering the camera in a situation where you might not want to get your feet too wet is made easier by the fact that the camera can be remotely triggered via Wi-Fi. Even the Live Bulb mode can be used via Wi-Fi, meaning the bulb exposure can be previewed on a tablet or smartphone.

Overall, the camera handles well, with front and rear control dials that can be used to change a number of different settings. A two-way function switch can quickly change the functions of the front and rear dial, so they can be used for aperture and shutter speed, then switched to white balance and exposure compensation, for example.

One of the more innovative uses is the new Colour Creator feature, which allows the saturation and hue of the image to be changed by adjusting front and rear dials. Similarly, highlights and shadow tones can be customised using these dials. With so many different ways to customise the image to your own personal taste, it is worth spending some time with the camera going through and customising the image settings. It is possible to get great JPEG images from the camera, but it can take some time to get them exactly how you want. In fact, the sheer number of controls, combined with the 3in touchscreen, can make it a little intimidating to know exactly where to start or which buttons to use to control what.

Above far left: Focusing was able to keep up with the cantering horse using a 50-200mm f/2.8-3.5 four thirds lens and MMF-3 adapter

Above left: The Colour Creator tool was used to add a little warmth to this monochrome portrait

Above right: The in-camera highlight and shadow adjustment feature really helped to lift the darker areas in this scene

The rear 3in, 1.037-million-dot tilted screen isn't the only way to compose and review images. There is an impressive 2.36-million-dot EVF, with a high 1.48x magnification. Again, my initial impressions of the EVF were very positive, though I did notice that in colour images skies had a slight cyan cast. Again, I will review this in my full test of the camera.

INITIAL IMPRESSIONS

The time I had with the Olympus OM-D E-M1 left me looking forward to having it for longer, so I can really get to grips with its wealth of different features.

As the replacement for the E-5, the E-M1 looks like it isn't going to struggle, and indeed the initial review of the image quality and focusing shouldn't disappoint E-5 users, even if the camera isn't quite what most were expecting.

The E-M1 is due out in mid-October, priced £1,299 body only or £1,949 with a 12-40mm f/2.8 lens. **AP**



APReview

The latest photography books, exhibitions and websites. By Jon Stapley


© ALEX MUSTARD


© GEORGE KARBUS


© ROBIN ORROW


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© MARK HAMBLIN

British Wildlife Photography Awards Collection 4

AA Publishing, £25, hardback, 224 pages, ISBN 978-0-7495-7479-6



ANOTHER successful year of the British Wildlife Photography Awards has produced a superb crop of images. George Krabus deservedly triumphed with his image of a playful surfing bottlenose dolphin near Giant's Causeway in Northern Ireland (top left), but his image is just the beginning of a fantastic journey. A host of categories awaits, featuring some eye-popping imagery. The 'Urban Wildlife' entries are especially good this year, with a some impressively challenging night shoots, and the up-close 'Natural Details' provide a different, more abstract take on wildlife photography.

One quibble: it would have been nice to see exposure details for the images, especially to be able to unpick some of the more challenging ones. Still, a stunning read nonetheless.

Amateur Photographer ★★★★☆


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CONDENSED READING

A round-up of the latest photography books on the market



BOOK

© DAVID PLOWDEN

Heartland: The Plains and the Prairie

By David Plowden. WW Norton, £55, hardback, 128 pages, ISBN 978-0-3930-7060-6

A ROUND-UP of David Plowden's work traversing the plains of the USA is put on show here – the culmination of more than 35 years of photography and travel. There's an eye for a stately landscape, to be sure, but the results are a little repetitive. Skies lose a bit of their lustre when presented in relentless monochrome, and the eponymous plains and prairies are frequently squashed into an eighth of the frame. It's a conscious stylistic choice, yes, but not necessarily one we'd agree with. It's also worth noting that the asking price for a relatively slender book is a rather steep £55. Some images do charm, but the overall result just feels a little threadbare.

Amateur Photographer ★★★☆☆

Catalyst: Contemporary Art and War

12 October-23 February 2014. At IWM North, The Quays, Trafford Wharf Road, Manchester M17 1TZ. Open daily 10am-5pm. Tel: 0161 836 4000. Website: www.iwm.org.uk. Admission free

A GREAT number of contemporary artists add their voices to the conversation of modern war. In addition to some intriguing installations, conceptual pieces and other works there is some stirring photography. A lot of the works on offer explore the increasingly prominent role the media is taking in the narrative of war, as well as our understanding of conflicts that take place far from our shores. There's a lot of critique of the modern narratives of war, some of which is subtle and some of which is not, but all of it is likely to linger long after leaving.

EXHIBITION



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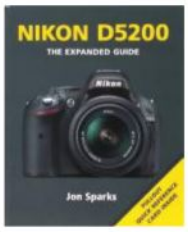
www.crowdmedia.co



WEBSITE

AS CREATIVE journalism continues to adjust to the digital age, news photography is undergoing radical change. When everyone has a camera (phone) in their pocket, more people can capture events as they unfold. Crowdmedia.co (not .com) is one of the latest offering a crowdsourced service to buy and sell photos with the option of searching by geotag. Unfortunately, there is a lot of insipid stuff here. If you want a platform to sell images, take a look but be cautious.

Amateur Photographer ★★☆☆☆







● **NIKON D5200: THE EXPANDED GUIDE** by Jon Sparks, £14.99 This is another quality effort in the *Expanded Guide* of books. The Nikon D5200 was launch this year to enthusiastic reviews as an affordable upgrade to the beginner-friendly D5100, and it's currently hovering around the £575 mark if you're thinking of purchasing one. If you do, a book like this is well worth your time as a digestible way to familiarise yourself with what the camera can do. ● **MOTHER** by Elinor Carucci, £29.99 Noted Jewish-American photographer Elinor Carucci takes motherhood as the subject of her new book, with a series that unfolds over nine years, detailing the pregnancy and birth that resulted in her twin children, as well as the beginnings of their maturation. Moments that will doubtless be infinitely familiar to parents abound throughout the book – sleepless nights, first teeth, childhood fights, the lot. Carucci is completely unflinching about documenting everything – and we do mean everything – about motherhood. ● **LOCATION LIGHTING HANDBOOK FOR PORTRAIT PHOTOGRAPHERS** by Stephanie and Peter Zettl, £19.99 Portrait photographers have to know lighting. This is inarguable. You have to know what equipment to use, how to control your flash, and endless other variables and possibilities. Stephanie and Peter Zettl deliver a guide to location lighting that is packed with good advice and tips on the best ways to use your gear. Some more subjects might have helped – plenty of shoots are reused from chapter to chapter – but you can't fault the comprehensiveness of the explanation.

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Street photography
WITH THE
Sony Cyber-shot DSC-RX1

FEATURING a 24.3-million-pixel, full-frame CMOS sensor, and a fixed Carl Zeiss Sonnar T* 35mm f/2 lens, the Sony Cyber-shot DSC-RX1 is more than just another compact camera. It has the power of a DSLR, but in a small and discreet body, making it the ideal tool for capturing the world around you.

Whether you are shooting sunlit beach promenades, or under the glow of city street lights, the ISO 50-25,600 sensitivity range and maximum f/2 aperture help you to get the shot you want.



AIMEE TURNER

SONY WORLD PHOTOGRAPHY AWARDS

FINALIST, STUDENT FOCUS AWARD

> **I like that it's small, light and compact; the camera is unobtrusive, making it easy to use for street photography**

AIMEE'S SHOOTING TIPS

1 LIGHTING Look at where the light is coming from and how the subject is lit. Sources of light can include the sun or moon, street lights, shop windows, car headlights or reflected light from hard surfaces and water.

2 COMPOSITION Consider the focal point and depth of field, the subject and background, the framing, angles and distance. Judge your position in relation to the subject: changing your position and the angle or height of the shot can add interest to your image.

3 CAMERA SETTINGS Set the camera to its optimal resolution. Try changing the picture effect, colour and speed settings. Do you need to switch the lens or use a flash?

4 COMMITMENT Be prepared and work safely, be confident and adventurous, have patience and practise.

5 ANGLES Explore the area and consider all possibilities. Creative views are everywhere: use your imagination and have fun.

PHOTOS TAKEN BY AIMEE TURNER IN AND AROUND BRISTOL USING THE SONY CYBER-SHOT DSC-RX1








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Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 8GB media card*



*IN A CHOICE OF COMPACTFLASH OR SDHC NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

EXCEPTIONAL SHOTS

FROM THE FORUM

I never expect to see outstanding shots in the *Masterclass* articles, first because the students are under the stress of the occasion, and second, because they are using unfamiliar techniques and equipment. The *Masterclass* in AP 14 September on using flash outdoors was the exception, though. Danielle Kalinovskis managed not only to put the model totally at ease, but also posed and shot her in a way that brought out the best in her – to the extent that the possible problems in posing and framing simply added to the believability of the situation.

If the purpose of using off-camera flash is not to draw attention to itself, she achieved this in spades. A talented lady indeed.

Terrywoodenpic, from the AP forum

She is – *Damien Demolder, Editor*



BOTH PICTURES: DANIELLE KALINOVSKIS

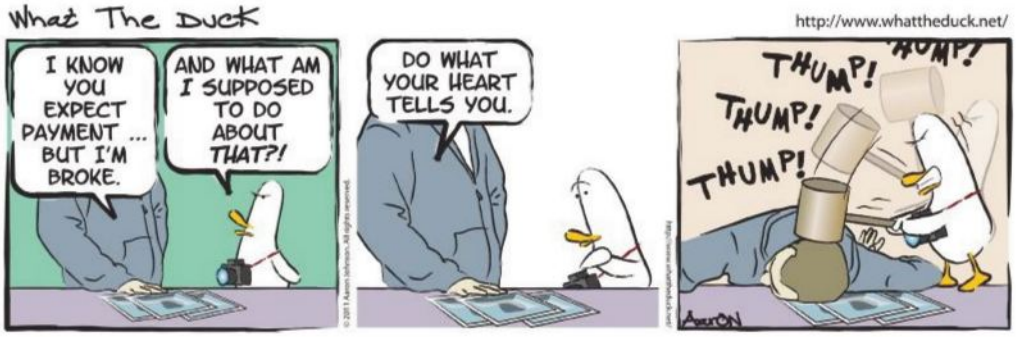
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PICTURES AT A PREMIUM

FROM THE FORUM

Regarding the news article in AP 21 September (*Has Olympus E-M1 ended firm's DSLR history?*), the answer to the question appears to be 'yes'. Not only that, but at the price quoted, it looks like Olympus will lose plenty of existing customers wishing to upgrade, and those who have been holding on, hoping to upgrade from, say, an E-620. The Pen range is, in my opinion, highly capable, but also very overpriced; no wonder sales of interchangeable-lens non-DSLRs are falling at 'record' levels.

I seriously wonder who Olympus's target customers are – high-end kits that include a two-wheeled motor scooter, no more DSLRs, high-end CSCs... there must be a finite number of customers who are able to pay a premium for the Olympus name.

IvorETower, from the AP forum

A REVIEW OF THE MARKETS

To summarise recent news reports, sales of compacts are down, sales of interchangeable-lens cameras have fallen, but sales of retro models and DSLRs remain buoyant. Dare I make the general conclusion that cameras without viewfinders aren't selling as well as cameras with?

Melvyn Dover, Dorset

I'm not sure that's an entirely accurate reflection of the market, Melvyn. We have to take into account sales of smartphones, which are taking away from compact camera sales and which rarely have optical viewfinders – *Damien Demolder, Editor*



A PICTURE A DAY KEEPS THE BLUES AWAY

Thanks for pointing me in the direction of 365 Project (*30 ideas to improve your photography*, AP 10 August). It has taken me away from fiddling with my new cameras and now gets me out and about every day hoping to discover something new to capture. I have been snapping since I was six in the late '40s (no, not continuously) with my then Box Brownie. I have three new

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cameras now (why, I've no idea): a Canon PowerShot S110 (best camera ever), a Nikon 1 V1 (my 'serious' camera, which I love), and a Pentax Q (that's a love-hate situation).

Hey, you AP readers, open your eyes and sign up to 365project.org – it's brilliant! I'm off now, hunting and shooting, so cheerio and thanks again – 365 has changed my life!

John Olliver (aka shutterbug), via email

ANTI-GLARE EFFORTS

I have lost count of the number of times I hear, 'I can't see the screen' from both beginners and experienced photographers. After some lateral thinking and experiments, I have largely addressed this problem – by using matt-surface protective screens intended for the mobile-phone market. These always have to be trimmed to size using scissors. Beware, though, some so-called matt and anti-glare screens can actually be glossy. Finally, try putting on a baseball cap, which reduces the chances of one's face being reflected in the monitor.

Barry Privett, South Yorkshire

NOT THAT I KNOW OF

FROM THE FORUM

In the poll in AP 17 August (*Have you ever had your copyright stolen online?*), there ought to be an option for 'Not that I know of'. As far as I know, I've never had a picture ripped off, but then most of mine are posted at 800 pixels in size or less. This is an OK size for web use, I guess, but probably not a lot of use for much else. And that's before we even get to the content.

El_Sid, from the AP forum

PICTURES PILFERED

FROM THE FORUM

In answer to the poll in AP 17 August (*Have you ever had your copyright stolen online?*), my answer is, yes – twice. Once by a theatre in Worthing, West Sussex, which thought it could use my picture of a Russian opera singer and *then* ask my permission. When it was apparent the theatre was not prepared to pay for it, I made it take down its rather badly Photoshopped version of it.

Another time was by a solicitor's firm in Bedford. The company had asked before it used it, and when it said that it had no budget to pay for it, I asked it not to use the image. Some time later, I did a Google image search of some of my Flickr images and found it on the firm's site.

Cuthbert, from the AP forum

You'd think a solicitor would know better! – *Damien Demolder, Editor*

STOLEN, BUT FLATTERED!

FROM THE FORUM

Regarding the poll in AP 17 August (*Have you ever had your copyright stolen online?*), I have just had my copyright ripped off – and I took it as a major compliment. Recently we were at a wedding and I took a few pictures that were published on my partner's Facebook site (it was her relations), and the bride has just republished them mixed up with the ones from the official photographer.

To be honest, I feel pleased and flattered, especially as I think I prefer mine. The official ones seem oversaturated, to my eye.

RogerMac, from the AP forum

MUSEUM HEIST IN ACTION?

FROM THE FORUM

Regarding the copyright theft row leading to the Samsung winner's disqualification (*News*, AP 7 September), education about copyright is certainly important. I have been a little concerned at some recent exhibitions I have visited.

At the UK Landscape Photographer of the Year, a whole bunch of students were there with, I think, a tutor. Many of them were making a real nuisance of themselves (apart from their chatter) by dashing around photographing the prints on view with DSLRs and phones. I hope the tutor impressed on them later that those images were not their own and were to be used only for reference or education.

At some other recent shows, younger viewers particularly were snapping away at displayed images with phones. Could it be that they assume that a work displayed in public has allowed total public accessibility to whatever ends they may take it?

Olybacker, from the AP forum

MONO-ROD

Regarding the test of carbon-fibre monopods (*Six of the best*, AP 31 August), I think most of them have too many features for height adjustment. I made my own monopod from a telescopic fish landing net handle made of aluminium, a redundant tripod head and a carrying strap, so I can sling it over my back when cycling. It extends from around 2½ft [75cm] to just over 5ft [1.5m], and as there is only one clip it is very easy and quick to adjust, plus very cheap to assemble. My cost probably did not exceed more than £20. It also serves as a walking stick, which I now require unfortunately.

Cliff Harris, Oxfordshire



You need to be careful when making your own important accessories, as you can end up making a rod for your own back, but yours looks pretty good – and a lot cheaper than a carbon-fire monopod – *Damien Demolder, Editor*

BACK CHAT

AP reader Melvyn Dover thinks that, with their latest products, Leica and Hasselblad have sold themselves down the river

YOU DON'T own an expensive watch just by sticking a Cartier badge on a £9.99 timepiece from Argos. You don't own a Fender by sticking its logo on a guitar made by an unknown manufacturer. You can't turn an Avensis into a Lexus by changing the badges. So what are Leica and Hasselblad up to?

Both names have traditionally been associated with expense, yes, but expense with desirability and quality. Part status symbol, part of the elite, part of another world. Something the beginner can aspire to own. Something that, when finally possessed, can be fully appreciated.

Now both Leica and Hasselblad have sold themselves down the river. Hasselblad seems determined to demean the brand name by its ridiculous tampering with Sony cameras. First we had the Lunar, based on Sony's NEX-7, a camera with seriously altered looks thanks to Hasselblad's cosmetics. But at heart, still a Sony, albeit a more expensive version.

What does the company think it is achieving by screwing a piece of wood onto Sony's Cyber-shot DSC-RX100 and sticking the Hasselblad badge on it? Maybe there's a software kludge; maybe it's real wood; but the result is not a Hasselblad. It's a Sony with a piece of wood screwed onto it.

The term 'Leica-like' is still meant as a compliment when applied to other makes of camera. So what was Leica thinking of when it came up with a 'compact' camera with a limited zoom range, a limited aperture range, the resolution of a bridge camera and no viewfinder? Isn't Leica the firm renowned for quality products with rangefinders in them? Think of all those years of developing and specialising in rangefinders and then the company throws it all away in an attempt to make a camera like everybody else's. Or maybe a bit less than everybody else's!

I think these companies should take a leaf out of Fender's book. Fender guitars, with a reputation every bit as high as Leica or Hasselblad, were forced to 'compete' with manufacturers making cheaper guitars. Rather than cheapen the Fender name, the company started a sub-division called Squier. Everybody knew Squier guitars were made by Fender. How? Well for a start, every time Squiers were mentioned in print or conversation, somebody added that they were made by Fender! And for their price, they were amazing quality and perfectly usable.

So if Hasselblad and Leica wanted to edge into mass-markets, they should have started up a sub-division. Perhaps Splod cameras, or something. Everybody would know who made Splod cameras and point it out. Owners would have the satisfaction of paying less for such class heritage. And the names Hasselblad and Leica would remain as prestigious as ever.

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RICHARD SHUCKSMITH
Richard Shucksmith has studied marine biology and marine ecology. He is a keen diver and underwater photographer. Using photography he aims to tell stories about places, the environment, and the animals and plants that live there. In 2011, he won the British Wildlife Photography awards for the image seen here, called 'Jellyfish in the Blue Sea of Sula Sgeir, Scotland'.

Richard Shucksmith was talking to Oliver Atwell

PHOTO INSIGHT

Wildlife photographer and ecologist Richard Shucksmith talks about his award-winning image of a jellyfish and the methods behind his underwater photography

OFFICIALLY I'm a diver and a marine ecologist, which means I often travel around the world working with different academics and universities. I sometimes work as an 'embedded photographer', which involves being on expeditions so I can help to document and raise awareness of the ecology the groups discover on their journey.

This image was taken during an expedition to Sula Sgeir, which is a small uninhabited island 45 miles north of Lewis in the North Atlantic. There are probably 10,000–15,000 gannets that nest on the island. The purpose of the trip was to go out there with a small group of marine biologists, ecologists and keen amateurs to study the marine life in the area.

The diving was exceptional on this particular day. The visibility was truly amazing at 15–20 metres. It was lovely blue water and the marine life was incredible. In these offshore areas you get a lot of water movement, so you can see whole walls and arches that are covered in the most beautiful marine life.

After swimming around for a while, we found a cave on the east side that goes right through the middle of the island. It splits into several arches and you can actually swim through the entire island. We did a little exploring in the caves and as we were coming out we saw this jellyfish in mid-water. It was a scene that had to be photographed.

The first thing I did was to make sure that I was mutually buoyant with the jellyfish and then I started to move towards it slowly. The idea was to capture the jellyfish against a dark background while getting some of the lovely blue sea so the colours would really stand out in the image. There was no great drama trying to photograph the jellyfish. It was a quick and simple process that resulted in the image you see here. However, it does raise some key issues that you'll need to know if attempting underwater photography.

In a way, many of the same principles that you apply to working with light on land also work underwater. The key thing to remember is that you often have to add your own light, as wavelengths are reduced due to the sun shining through the water. So, for example, water will slightly filter the red wavelength. You need to reintroduce a little light to restore some colour back to your subject, so that's why this image was shot using two external flash units.

I was shooting with a Nikon D300 and a Tokina 10–17mm fisheye lens contained within an Ikelite waterproof housing. I also had two external flashes that were sync-corded to the back of the housing. Everything was shot, as it so often is, using the manual settings, as it's important to adjust the exposure and the power of the flashes to suit the scene. You need enough light to bring out the colours, but you also need the correct exposure to bring out the blue background. It's a bit of a balancing act.

Successful underwater photography is all about having the right kit, particularly when it comes to the lens. The distance between you and your subject is incredibly important. The less water between you, the better the image is. The further away you are, the more flash you'll need due to the amount of water the light is attempting to penetrate. That's why I was using a 10–17mm lens for this image.

Shooting on manual settings is about more than just having total control of the image, as the flashes and Ikelite housing mean that I have to use manual. However, people do use TTL underwater and still manage to get great results. It's just that years of shooting have given me the instinct to know how to shoot the subject and balance the light. I suppose I don't like leaving the camera on auto as there's just too much in-camera guesswork, and I can't risk it with the levels of visibility out there.

I do a lot of talks around the country about photography and ecology. Although I'm talking about the images, I often like to talk about the meaning of the pictures. Nice imagery can be used to engage people and then educate them. I really want to inspire people to become more aware of the world through my images. I work with many groups that try to use photography to educate people about the world around them. Photography is unique in that way.

This is a really beautiful example of this particular kind of jellyfish. They are rarely found inshore, but as I live in the Shetlands I see them quite a lot. It was nice to find one out here in these sorts of waters, and that leads me on to my final thought.

What I hope I can show in this image is that, while the wildlife found in other countries is fascinating, there's so much beauty here in the UK. I won the 2011 British Wildlife Photography awards with this image, and the best thing about it was seeing the surprise that an image like this could be taken in this country. A person from the competition actually phoned me and asked several times if I had definitely taken this photograph in the UK. It intrigued me that people were finding it hard to believe.

This year we went back to Sula Sgeir and it was just incredible. There were jellyfish everywhere and it was just as spectacular as I remembered it. There's so much to explore here in the UK, and I really want people to get out there to see it for themselves. **AP**

To see more of Richard's work, visit **www.ecologicalphotography.co.uk**

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Animal magic

Spanish wildlife photographer **Marina Cano's** work is less about documenting reality and more about artistic interpretation. She talks to **David Clark**

MANY wildlife photographers see their work as recording the natural world as they find it. However, for Spanish photographer Marina Cano, creativity is the key and the appearance of the final image is all that matters.

'I understand photography as art, not as document,' she says. 'We have eyes for being true to life. I don't want to capture real life, I want to wait for rare moments, extraordinary weather conditions, to explore new angles and capture intimacy. Afterwards, I work on the images with my computer to finish what I started in nature.'

Although a good proportion of her portfolio images are straight shots with little post-capture work, many are artworks created using two or more images. Nevertheless, whether they are made with or without the aid of Photoshop, Marina's images are striking evocations of the natural world that demonstrate her love of nature and evoke an emotional response in the viewer.

CAPTURE AND POST-CAPTURE

When photographing a species for the first time, Marina (pictured below) researches the animal's natural environment and behaviour. This research sparks creative ideas and often gives her a very clear idea of the kinds of images she wants to get, right down to the angle, background and weather conditions. At other times she simply gets into position and prepares to react to the unexpected.

The post-capture stage is a vital one for Marina. She sometimes works extensively on the images





ALL PICTURES © MARINA CANO



Two Grévy's zebra in Cabárceno Wildlife Park, Spain
Canon EOS 30D, 100mm, 1/800sec at f/4.5, ISO 320



Giraffes 'necking' while gulls fly above them in Cabárceno Wildlife Park, Spain
Canon EOS-1D Mark IV, 100mm, 1/1250sec at f/4.5, ISO 800

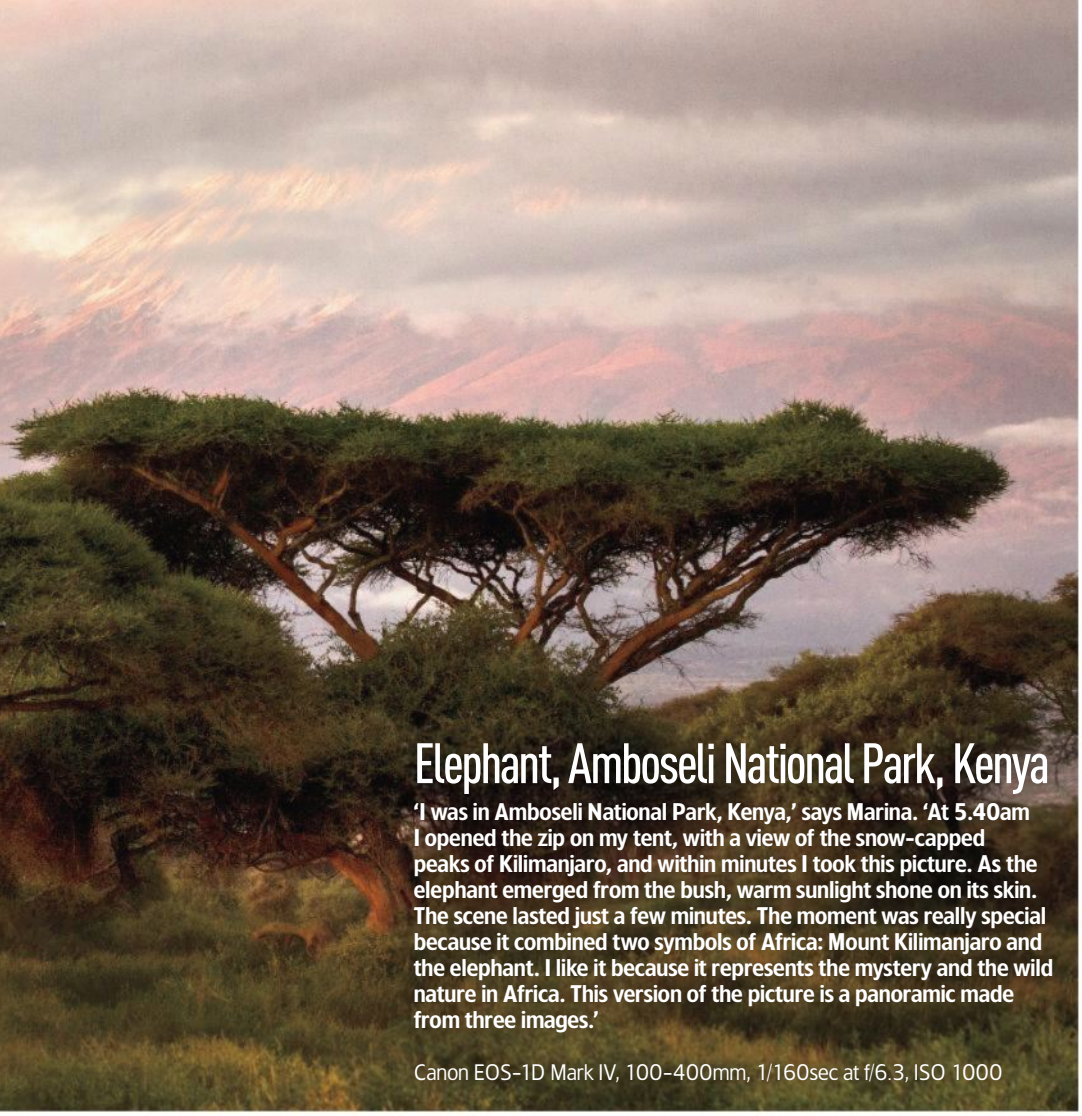
to achieve results that may be very different from what she actually saw. One of Marina's main aesthetic decisions is whether to present images in colour or black & white, and on her website the colour/black & white split is around 50-50. How does she decide on whether to keep or remove colour?

'That's a difficult question,' she says.

MARINA'S KIT BAG

'WHEN going on a wildlife shoot, I have two cameras – a Canon EOS-1D Mark III and Canon EOS-1D Mark IV,' says Marina. 'I usually work very simply, mainly using a Canon EF 100-400mm f/4.5-5.6L IS USM, which is a great lens and very versatile. I also love my Canon 300mm f/2.8, which is sharp, luminous and fast to focus. The latest version is also light, so you can handhold it. I sometimes add a 1.4x converter when I need to get that bit closer. Sometimes if I need to walk or to stand for hours, I wear a Cotton Carrier vest. This allows me to distribute the weight of my camera and lens without straining my back.'

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Elephant, Amboseli National Park, Kenya

'I was in Amboseli National Park, Kenya,' says Marina. 'At 5.40am I opened the zip on my tent, with a view of the snow-capped peaks of Kilimanjaro, and within minutes I took this picture. As the elephant emerged from the bush, warm sunlight shone on its skin. The scene lasted just a few minutes. The moment was really special because it combined two symbols of Africa: Mount Kilimanjaro and the elephant. I like it because it represents the mystery and the wild nature in Africa. This version of the picture is a panoramic made from three images.'

Canon EOS-1D Mark IV, 100–400mm, 1/160sec at f/6.3, ISO 1000

'It depends on the subject. Usually very clear, simple elements and strong compositions work better in black & white. For me, absence of colour adds drama, timelessness and some mystery.'

The variety of styles in Marina's work means it is not a clear-cut question of 'art versus documentary'. Nevertheless, it's true to say that she has often given nature a helping hand by adding or subtracting elements to create a more dramatic final result.

Those with a more ethically 'purist' approach to wildlife photography may argue that some of these images are too far removed from reality and that the presentation detracts from the subject.

Marina, however, is adamant that her choices are made for aesthetic reasons and believes that artists should be free to present images as they wish. 'If you are a journalist you have to show the real document you have got,' she says. 'People take it for granted that you are speaking the truth. But as an artist you have to create.'

Below: A hippo family relax together in Cabárceno Wildlife Park, Spain
Canon EOS 30D, 300mm, 1/125sec at f/6.7, ISO 250

FASCINATION FOR NATURE

Marina's earliest photographs, taken when she was 15 years old, were taken on black & white film. From the outset, she enjoyed experimenting with them in the darkroom. Her father, a keen amateur photographer, encouraged both her interest in photography and in the natural world.

'He didn't teach me about technique – he taught me how to feel fascinated by nature,' she remembers. 'He used to wake me up early in the mornings before going to school, to go to the coast to watch the winter storms by the sea shore. I loved to go with him.'

Marina was brought up in Cantabria, a predominantly rural region in the north of Spain. She lived close to Cabárceno Wildlife Park, where around 100 different animal species live in semi-captive conditions over an area of 7.5km. It's the largest park of its kind in Europe. Marina made frequent trips to photograph its exotic inhabitants and became fascinated with the appearance and behaviour of different animal species.

'Cabárceno is like a little piece of Africa, 20 minutes away from my home,' says Marina. 'It was very easy to become a wildlife photographer, watching and observing all the wildlife and nature in our neighbourhood. For me, it was more about discovering them than taking nice pictures.'

Although she went on to study music, Marina continued developing her experience and knowledge of the natural world and her portfolio





of wildlife work. She became a professional photographer three years ago and combines this work with her career as a professional musician.

She has now produced two books of photographs, *Cabárceno* (2009) and *Drama & Intimacy* (2012), the latter being a selection of her work shot in South Africa, Kenya, England and Spain. Her photographs in these books range from intimate portraits of animals interacting with each other to epic scenes in which animals are a small part of the overall landscape.

Today, she says she has two main locations for wildlife work: one is Amboseli National Park in Kenya 'because of the landscape with Kilimanjaro in the background, the clouds and herds of elephants'; the other is Cabárceno 'because you can get close to the animals and get to know them and even distinguish them by their faces.' Part of her work as a photographer involves leading wildlife photography tours to both locations.

PHOTOGRAPHY AND CONSERVATION

Marina is donating a proportion of the income from her book *Drama & Intimacy* to the David Sheldrick Wildlife Trust (www.sheldrickwildlifetrust.org), a charity dedicated to the preservation of Africa's wilderness, particularly endangered species. She says she does it 'to return a tiny part of what nature gives and to apologise for what a part of humanity snatches'.

Marina is convinced that photography has an important role to play in the future of wildlife conservation. For her, it's all about raising awareness of the importance of wildlife by celebrating its beauty and communicating her own love for nature.

'The more you know, the more you love,' she says. 'Photographs allow people to get close to the animals. Through pictures, they see animals experiencing tenderness, love, anger and anxiety in the same way we do. Personally, I absolutely love to be in the wild and have a passion for sharing the things I see, so that others can feel the same.' **AP**

To see more of Marina's work, visit her website at **www.marinacano.com**



Watusis, Cabárceno Wildlife Park, Spain

'I took this image in Cabárceno Wildlife Park in Cantabria, Spain,' says Marina. 'These beautiful animals are watusis, originally from Africa. It was raining that day, sometimes heavily. When they saw me, they all came to the edge of the shelter and looked out. For only a few seconds, they formed this fantastic symmetrical composition right in front of me, each one of them steadfastly staring at me. The setting and the situation only lasted for a few seconds. The background was naturally dark and the low light illuminated only their heads and horns, while their bodies were enveloped by the darkness of the shelter.'

Canon EOS-1D Mark III, 100-400mm, 1/125sec at f/9, ISO 500

Above: A mother bear watches over her cub, Cabárceno Wildlife Park, Spain
Canon EOS 30D, 400mm, 1/640sec at f/5.6, ISO 250

Below: Marina photographed these puffins on the Farne Islands
Canon EOS-1D Mark IV, 400mm, 1/100sec at f/5.6, ISO 250



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1 Chris Bennett
Warwickshire **46pts**
Canon EOS 7D, 17-55mm, 1/640sec at f/7.1, ISO 100

Skógafoss, Iceland **Judges say** This round presented a daunting task for the judges. When faced with so many strong images, how do you pick a winner? After much thought, first prize was awarded to Chris Bennett with his truly dramatic shot taken in Iceland, a location that is a constant inspiration to photographers. The cascading water is awe-inspiring and Chris has selected just the right angle and position to give us a sense of scale



2 Freddie Ardley
Gloucestershire **45pts**
Fujifilm FinePix HS10, 4mm, 1/600sec at f/6.4, ISO 100

Nepalese Himalayas **Judges say** Freddie's shot of a lake beneath a large glacier was taken while he was trekking in the Nepalese Himalayas. His image shows us something truly amazing. That's one of the joys of photography – it can bring us experiences that we may not otherwise encounter on our own travels. This is a truly strange image with a stark tonal range that makes the location seem almost otherworldly



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APOY 2013 Amateur Photographer OF THE YEAR COMPETITION

Black & White World

We had some excellent entries for round 7 of APOY 2013, as we reveal the top 30 photographs from our **Black & White World** round

Chris Bennett, of Kenilworth in Warwickshire, is the winner of our Black & White World round of APOY 2013. Chris will receive a Panasonic Lumix DMC-G6 with Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS lens, plus Lumix G 20mm f/1.7 Asph and Lumix G 14mm f/2.5 Asph pancake lenses, worth a total of £1,329.97. The G6 is a digital single-lens mirrorless camera with a 16.05-million-pixel, micro four thirds, Live MOS sensor. The Lumix G 20mm f/1.7 Asph and Lumix G 14mm f/2.5 Asph are compact and lightweight pancake lenses that are suitable for a wide variety of occasions, with both providing a beautiful soft focus.

Our second-placed winner is **Freddie Ardley**, of Cheltenham in Gloucestershire, who will receive a Panasonic Lumix DMC-GF6 with Lumix G Vario 14-42mm f/3.5-5.6 Asph Mega OIS lens worth £499.99. The 16-million-pixel GF6 has a Live MOS sensor and Venus Engine featuring an advanced noise-reduction system. It also boasts Wi-Fi connectivity with NFC technology. **Keith Agget**, of Newton Abbot in Devon, finished third in the round and will receive a Panasonic Lumix DMC-LF1 worth £379.99. The pocket-sized LF1 compact has a 1/1.7in, 12.1-million-pixel High Sensitivity MOS sensor and 28mm wideangle Leica DC Vario-Summicron lens with 7.1x optical zoom (35mm equivalent of 28-200mm).

THE 2013 LEADER BOARD

Dusica Paripovic has stretched her lead over second-placed Adrian Sadlier to 27 points, with Dan Deakin in third. Julian Fraser and Frederic Vaeremans remain in fourth place on 134 points, with Mikhail Kapychka on 122, while Neil Davies has leapt into the top ten to take seventh place.

1	**Dusica Paripovic**	191pts	6	**Mikhail Kapychka**	122pts
2	**Adrian Sadlier**	164pts	7	**Neil Davies**	113pts
3	**Dan Deakin**	155pts	8	**Aaron Yeoman**	109pts
4	**Julian Fraser**	134pts	9	**Diogo Ferreira**	101pts
4	**Frederic Vaeremans**	134pts	10	**George Fisk**	94pts

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3rd PRIZE

3 Keith Aggett Devon **44pts**

Canon EOS 5D Mark II, 24-105mm, 71secs at f/18, ISO 100, ND110 filter, 1.2 SE Cokin grad

Berry Head, Devon **Judges say** Like Freddie in second place, Keith has used the medium of black & white to bring a sense of awe and mood. This shot of Berry Head in Brixham, Devon, is particularly notable for the milky tide line that guides our eye through the image

4 Tom Gillespie USA **43pts**
Nikon D300, 18-135mm, 1/250sec at f/11
Crossroads **Judges say** Tom's image caught our eye immediately. The composition has been perfectly executed and it has a strong graphic quality

5 Matej Paluh Croatia **42pts**
Canon EOS 550D, 70-200mm, 1/200sec at f/5.6, ISO 400
Reflection in water **Judges say** By using a reflection as the basis for this image, Matej has created something singular and beautiful

6 Chris Bryant Gloucestershire **41pts**
Hasselblad 500C/M, 80mm, 1/500sec at f/11, Kodak Tri-X
Water, trees and sky **Judges say** Chris has created a complex, rewarding image. The spit of land in the foreground leads the eye to the main subject

7 Helaine Cadman Buckinghamshire **40pts**
Pentax K-x, 70-300mm, 1/2000sec at f/8, ISO 400
Avenue des Baobabs, Madagascar **Judges say** The unusually shaped trees are a great subject, and Helaine has wisely allowed them a great deal of space, letting them tower over the frame

8 Janne Kahila Finland **39pts**
Canon EOS 60D, 10-24mm, 26secs at f/16, ISO 100, Lee Big Stopper filter
Skógafoss, Iceland **Judges say** Proof that a filter is a good investment, Janne's Lee Big Stopper was instrumental in this dreamlike capture

9 Tristan Morphew Cambridge **38pts**
Panasonic Lumix DMC-G1 converted to shoot in 830nm infrared, 14-45mm, 1/25sec at f/5.6 ISO 100
Hobson's Folly **Judges say** Tristan's infrared shot, taken along the River Cam, cleverly balances several different elements

10 Scott Hills Glasgow **37pts**
Sony NEX-5R, 44mm, 1/100sec at f/9, ISO 100
Driech day at Dunottar, Aberdeenshire **Judges say** The inclusion of the people on the far right gives Tristan's image an extra element of interest

11 Neil Davies Merseyside **36pts**
Sony NEX-7, 35mm, 1/250sec at f/7.1, ISO 400
Energy **Judges say** Neil's clever capture illustrates a contrast between the natural and the man-made

12 Ivan Galic Croatia **36pts**
Canon EOS 450D, 18-55mm, 1/1600sec at f/8, ISO 400
Tatra Mountains **Judges say** The rocky outcrops in the foreground lead the eye into the centre of Ivan's broody, atmospheric image

13 Shane Butler West Midlands **35pts**
Canon EOS 1000D, 28-135mm, 1/13sec at f/36, ISO 100
Coast **Judges say** Shane has created an attention-grabbing image. The viewer is forced to stop and consider what is happening

14 Andrew Howe Cheshire **34pts**
Nikon D5100, 18-55mm, 62secs at f/18, ISO 100
Battersea Power Station reflections **Judges say** A striking tonal range makes this into an image of two distinct halves

15 Andy Brown Devon **34pts**
Canon EOS 5D Mark II, 24-105mm, 202secs at f/16, ISO 50, B+W ND110 filter, Lee 0.6 ND grad
Dead wood **Judges say** Andy's framing makes excellent use of empty space and lends this already haunting image a strange, jarring quality

16 John Steven Ball Tyne and Wear **33pts**
Nikon D100, 18-70mm, 1/2sec at f/14
Derwentwater **Judges say** John's high-key image benefits from the haze of an early autumn morning


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17 Scott Masterton Edinburgh **32pts**
Pentax K-30, 17-50mm, 30secs at f/11, NDX400 filter
Loch Turret **Judges say** Light and reflections are key to Scott's image, and the long exposure adds to its ghostly quality

18 Darren Moore Surrey **31pts**
Nikon D7000, 10-20mm, 1.3secs at f/11, ISO 100, 0.9 SE grad
Bodiam Castle, East Sussex **Judges say** A wideangle lens allows Darren to capture the whole castle wreathed by morning mist

19 Bertrand Chombart France **31pts**
Nikon D300S, 63mm, 89secs at f/11, ISO 200
Judges say Bertrand's image benefits from simplicity. The sky and sea are almost indistinguishable from each other

20 Ova Hamer Argentina **30pts**
Nikon P7000, 28mm, 1/4sec at f/2.8, ISO 400
Berlin **Judges say** Taken from a third-floor apartment, Ova's image gives us a perspective that we don't normally see of a road

21 Peter Murrell London **29pts**
Nikon D7000, 24-85mm, 1/200sec at f/7.1, ISO 100
Atlas shrugged **Judges say** It may surprise you to learn that this image was taken during London's rush hour – look carefully and you can spot people on the footbridge

22 Roy Cooper Shropshire **28pts**
Panasonic Lumix DMC-TZ10, 4mm, 1/20sec at f/3.3, ISO 400
Sun through the trees **Judges say** The contrast of light and shadow is fascinating in Roy's image of rising sun through the trees

23 Jack Hood Buckinghamshire **27pts**
Nikon D3100, 18-55mm, 1/800sec at f/8, ISO 200
Sunbeams **Judges say** Jack's composition is excellent – placing the tree in the centre and letting sunbeams scatter around it

24 Mostafa Hamad Germany **26pts**
Canon EOS 7D, 8secs at f/22, ISO 100, ND filter
Loneliness **Judges say** Mostafa says he was trying to suggest a story with this image, and it does indeed have a fantasy aspect to it

25 Andrew Wood Bristol **25pts**
Nikon D700, 70-200mm, 3secs at f/16, ISO 200
Skógafoss, Iceland **Judges say** Three images of Iceland's Skógafoss waterfall made the top 30 in this round. Andrew's is another fine example

26 Diane Kaye USA **24pts**
Panasonic Lumix DMC-G1 converted to infrared, 14-45mm, 1/100sec at f/13, ISO 200
Atchafalaya Swamp **Judges say** The blackened stumps are an unusual subject that dominate the frame in Diane's image

27 Jasna Bozic Croatia **24pts**
Sony Cyber-shot DSC-H10, 1/125sec at f/9, ISO 125
On the fly **Judges say** Jasna spotted this image en route to Croatia from France, and did well to react quickly enough to get the shot

28 Csilla Szucs Bath **23pts**
Fujifilm FinePix S8000, 1/350sec at f/4.5, ISO 64
Towers of London **Judges say** Csilla's photographic skill is what lifts this image of a common subject above the ordinary. The result is painterly

29 David Kelbie Edinburgh **22pts**
Nikon D800, 24-85mm, f/14, ISO 200
Castle Menzies **Judges say** The intersecting lines in the lower third add a complicated layer to David's image

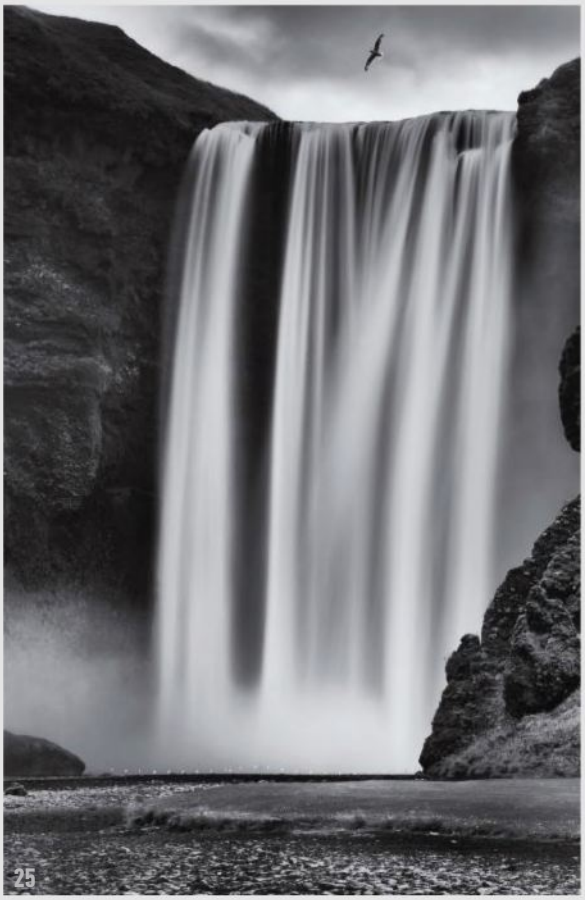
30 Chris Wooldridge Essex **21pts**
Canon EOS 20D, 70-200mm, 1/500sec at f/9, ISO 200
Dubai sand **Judges say** Chris's graphic image is very effective. It's fascinating to watch the desert recede into the distance













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Ghost Trees at Dawn

Frans Lanting's magical photograph is one of the most memorable landscapes, writes **David Clark**

THE STRANGE, barren and austerely beautiful landscape of Dead Vlei can be found in a remote part of Namib–Naukluft National Park in Namibia. The area, the name of which means dead marsh or lake, is a white clay pan scattered with the skeletal remains of dead camel thorn trees.

The trees, scorched and dried out by the intense heat, are believed to be more than 900 years old and died when the area's water supply was cut off due to climate change. The clay pan is surrounded by some of the world's biggest sand dunes, some of which reach up to around 400 metres high.

The stark shapes of the trees, set against the cracked white floor of the clay pan, the burnt-orange-coloured dunes and the usually cloudless blue sky, have made the area popular with tourists.

In June 2009, the internationally renowned nature photographer Frans Lanting (pictured above) travelled to Dead Vlei as part of a wider *National Geographic* assignment on Namibia's coastal parks. Although Dead Vlei's arid landscape had been frequently photographed in the past, Lanting aimed to shoot his own distinctive image of this unique location.

Lanting was 58 and had been shooting stories for the magazine since 1987. His extensive body of



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The same scene as shown in the image on pages 36-37, but with the early morning sunshine hitting the trees

'Many people wondered if it was a painting. Others thought it was heavily altered in Photoshop, but it wasn't'

creative nature work, including his book *Eye to Eye* and his ambitious multimedia work *Life: A Journey Through Time*, had earned him a reputation as one of the world's greatest nature photographers.

On the day before the shoot, Lanting travelled to Dead Vlei early in the morning to scout the area and decide on his approach. He was struck by its surreal appearance and how quickly the scene changed as the sun rose and shone on different parts of the landscape.

He considered trying different ways to juxtapose the trees with the dunes and experimented with both wideangle and telephoto lenses. He took only a few images, but during this time he formed a definite idea of what he wanted to do.

He returned before dawn the next morning to one particular group of trees that he found especially interesting and framed them using a Nikkor 70–200mm f/2.8 lens on a Nikon D3X body. Behind the trees, the background was filled with the base of a towering sand dune, the 400-metre 'Big Daddy', which was peppered with golden grasses.

As he later recalled in a *National Geographic* talk, he had to adapt his technique to fit the rapidly changing scene as the sun illuminated more of the dune. 'Once the sun is up, the contrast between the dune lit by the morning sun and the clay pan still in shade became so great that I had to apply a graduated neutral density filter to expose the image properly,' he said. 'As the sunlight moves across the pan, the scene literally changes by the minute.'

He found that by using the 200mm end of the lens and closing down his aperture to f/22, the grasses on the dunes could be shown in focus, which was more visually striking than showing them as part of a blurred background.

As the sun rose to a point when it was just about to reach the clay pan, its white surface now pale blue from reflecting the intense blue of the sky, what Lanting called the 'magical moment' arrived. The dune's burnt-orange colour was intensified by bright early morning sunlight and the pan and its 'ghost trees' were in shade, creating a stunning contrast. He pressed the camera's shutter, exposing for 1/10sec, and an iconic image was made (see pages 36–37).

Lanting continued photographing the scene, but within minutes the sun was lighting the pan, and the effect was compromised and the spell was broken. By the time the sun hit the trees (see image above) the scene was completely different. Finally, when the first group of tourists arrived and began exploring the location, it was time for Lanting to pack up for the day.

Lanting's picture was published in the June 2011 issue of *National Geographic* and was selected as 'Photo of the Day' on the magazine's website on 17 May. It quickly generated enormous interest. The image went viral on the internet and it is estimated that around half a million people looked at the photograph in the first two days after its release.

The surreal, otherworldly appearance of the image led people seeing it for the first time to think it was something other than a straight photograph. 'Many of them wondered if it was a painting,' said Lanting. 'Others thought it was heavily altered in Photoshop, but it wasn't. It was purely a matter of being in the right place at the right time with an idea in mind.'

'Ghost Trees at Dawn' quickly became one of Lanting's best-selling fine-art prints and has since been widely exhibited. Although his long career has been filled with striking photographs, this compelling shot has become one of his signature images. **AP**

BOOKS AND WEBSITES

Books: Frans Lanting has produced more than a dozen books. His major publications include *Eye to Eye* (1997), *Penguins* (1999), *Jungles* (2000) and *Life: A Journey Through Time* (2006). All are published by Taschen. **Websites:** Lanting's official website is www.lanting.com. It contains a large number of images, plus features, biographical material, print sales and videos of Lanting talking about his work.

Events of 2009

26 January
The banking system of Iceland collapses after being hit by a major financial crisis. Prime Minister Geir Haarde resigns

7 February
Australia's worst-ever bush fires result in the deaths of 173 people and injuries to more than 500

2 April
The second G20 summit, at which heads of state discuss the continuing global financial crisis, is held in London

11 June
The H1N1 influenza strain outbreak, known as 'swine flu', is officially described as a global pandemic by the World Health Organisation

25 June
Michael Jackson, one of the world's most successful entertainers, dies suddenly at his home. His personal doctor is later convicted of involuntary manslaughter

7 August
Taiwan is hit by Typhoon Morakot, which causes major flooding and the deaths of more than 500 people

20 August
Abdelbaset al-Megrahi, who had been convicted of the Lockerbie bombing in 1988, is released from prison on compassionate grounds

29 September
The Samoan Islands are hit by a tsunami that kills around 190 people. The following day, a major earthquake kills more than 1,000 people in Indonesia

20 November
The Large Hadron Collider is restarted in Switzerland as scientists attempt to answer some of the unresolved questions of physics

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APappraisal



Expert advice, help and tips from **Chris Gatcum**













Increasing the exposure by 3 stops and adjusting the Levels (above) lifts the exposure without compromising the feel of the subject

Tunnel Conrad Lewis

Nikon F3, 35mm, 2secs at f/5.6

ALTHOUGH Conrad doesn't say, this looks very much like the foot tunnel under the River Thames linking Greenwich and the Isle of Dogs in East London. If it is, then it's a location I have photographed several times myself, so I know what Conrad was up against because the tunnel is incredibly dark, despite the harsh overhead lighting. Unfortunately, even a 2sec exposure wasn't long enough in this instance, with a histogram that's shifted heavily to the left indicating quite severe underexposure. It's most likely that this was caused by the small but bright lights overhead fooling the camera's meter into thinking the scene was far brighter than it actually was. Of course, with no LCD screen to check it would have been impossible to know this at the time.

In general, there are several solutions here. First, you could take a spot-meter reading from a midtone area, but as the Nikon F3 only has centreweighted metering that wasn't something Conrad could do. An alternative option might be to bracket the exposure (shooting a number of frames at different exposure settings so there is a selection to choose from), but even that may not have been enough in this instance. I've simulated increased exposure using Photoshop's Exposure tool, and this shows that increasing the exposure by 2 or 3 stops may have been needed. This would mean increasing the exposure time to maybe 10–15secs (taking into account reciprocity failure), which would probably be beyond any sensible bracketed range.

After the event, digital intervention is the only answer. Increasing the exposure by 3 stops, and then adjusting the levels to intensify the blacks would be my suggested starting point, as it lifts the exposure without compromising the 'dark' feel of the subject.



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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

PICTURE OF THE WEEK



Gerbera Kathryn Truepenny

Canon EOS 600D, 100mm macro, 1/6sec at f/4, ISO 100

GERBERAS have become so prevalent in close-up flower photography that it's sometimes easy to dismiss a shot out of hand because it's 'just another gerbera'. However, Kathryn has successfully produced a shot of the ubiquitous flower that stands out from the crowd, and it is easy to envisage it as a greetings card or even a large-scale piece of wall art.

What I like most about this shot is its subtlety. More often than not we see brightly coloured gerberas against equally vibrant backgrounds, creating striking colour contrasts that scream for attention. There's nothing wrong with this, but sometimes a lighter, quieter touch can be just as effective, partly because it's less expected.

In this instance, the exposure was increased by 1⅔ stops over the camera's recommended setting to give the flower a high-key treatment. This works perfectly with the pink tones, enhancing their delicacy, but at the same time Kathryn has ensured that the highlights haven't blown so there are no stark white highlight areas. The neutral background is an excellent choice, as it doesn't fight with the flower in any way – it simply fills the empty space below the flower in a completely unobtrusive way.

The off-centre position of the flower also works brilliantly, especially with the shallow depth of field and yellow stamens ensuring that our eye has something to focus on in the soft sea of pink. Moreover, the point of focus is sharp, which is crucial in a shot like this. When everything comes together so successfully, it has to be my picture of the week.

'The neutral background doesn't fight with the flower in any way – it simply fills the empty space below the flower'



Oskar Jezior Marcin Pietkiewicz

Canon PowerShot S95, 6mm (28mm equivalent), 1/80sec at f/2, ISO 400

MARCIN tells me that this is photograph of Oskar Jezior was taken during the 1st Polish German Piano Competition in Hamburg, Germany. Marcin says: 'Any distraction during live performances of the piano competition was forbidden, so I managed to borrow a quiet point-and-shoot camera minutes before the competition started and shot photos while holding the camera between my knees.'

With this in mind, Marcin has done a great job of capturing the passion of Oskar's performance. Although Canon's PowerShot S95 is a compact, fixed-lens camera, he has used it in manual mode to strike a fine balance between the exposure settings. The ISO of 400 and f/2 aperture setting have allowed good low-light performance without introducing excessive noise, while a 1/80sec shutter speed reduces the risk of camera shake significantly. The shutter speed has also allowed an 'acceptable' level of motion blur to be introduced during the musician's apparently frenetic performance. There is the suggestion of movement, but the pianist is not so heavily blurred that he becomes unrecognisable.



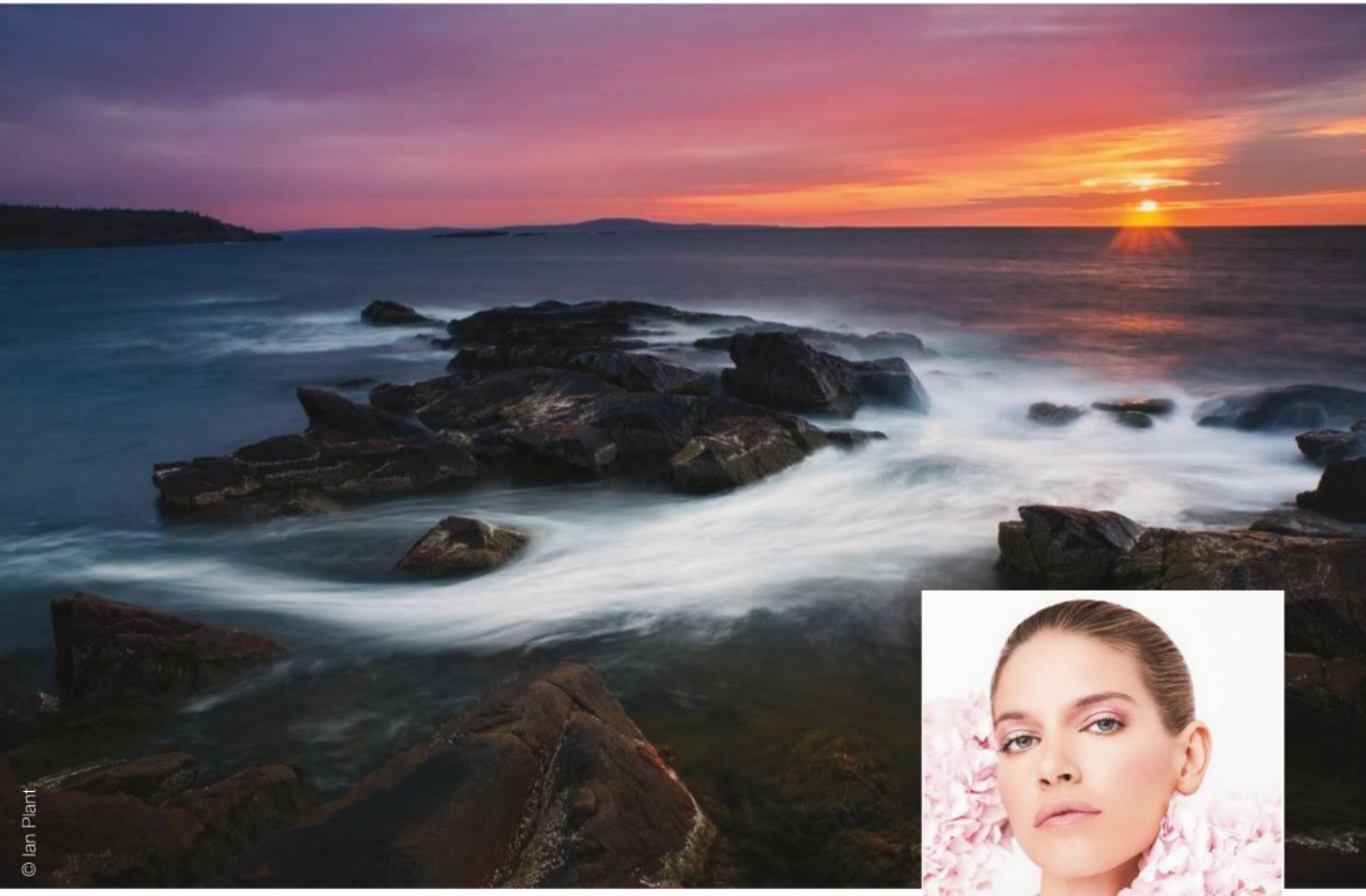


Top: The 1/80sec shutter speed suggests movement but isn't too blurred

Above: A square crop reduces some of the dead space on the left of the original image

Of course, using any compact camera under these conditions is likely to see a certain base level of noise, and whether it's because of this (or maybe purely for aesthetic reasons), Marcin has converted the image to black & white. Regardless of why it was done, the decision, for me, was the right one, as it avoids any potential distractions and allows us to concentrate on the lone figure.

If I have one slight criticism it is that the musician has been placed centrally in the frame, leaving a significant amount of dead space behind him. I would have been inclined to turn the camera to the right slightly, so that I had the whole of his piano in shot and less 'emptiness' at the left of the photograph. A square crop helps a little, but it's no substitute for moving the camera and retaining a wider rectangular view.



Focal length: 70mm • Exposure: F/8 1/120 sec • ISO100

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Cray Force
Mamiya C330, 80mm, 1sec at f/8

Chasing waterfalls

John Arnison talks about his six-year project shooting waterfalls at night and the techniques that he has developed along the way. He talks to **Debbi Allen**

SIX YEARS ago, AP reader John Arnison decided to embark on a photographic project – to shoot waterfalls across Yorkshire at night! Aided and abetted by his friend Lee, John goes out after the sun sets to capture his fantastic long-exposure landscapes. It's a dangerous business, though, with the locations often remote, pitch black and sometimes requiring the pair to abseil into position.

Trying to find a new angle in photography is not exactly an easy task, but the quest to discover a style all his own provided an irresistible challenge to John.

'I had the idea to try to combine my love of walking with my passion for photography,' says John. 'The subject of waterfalls came from my liking for portraits taken using torches. From the start I knew my project was going to be difficult, not least because it is very dangerous being out at night, more often than not in winter, near a waterfall.'

Early on, John began developing the technique that he would apply to all the images in his waterfall project.

There's something eerie about the images, all of which were shot using long exposures and photographed exclusively on an old Mamiya C330, 80mm lens and Ilford HP5 film.

'I like the discipline of using prime lenses and the continuity of using the same processes for all the photos, right down to the developing and printing' says John. 'I came up with a formula for the long exposures – 1min at f/8. I always try to shoot at f/8. All the photos were shot like this except one, which was a 5min exposure.'

LIGHT AND FILM

John only shoots in the winter, when the leaves have fallen off the trees, the nights are longer and it's darker earlier. The key for John is to get to each location at dusk so he can compose and focus the photo while there is still some light. However, working in these dark conditions requires something more than ambient light – and that's where the application of artificial light comes in.

'My friend Lee and I use four ex-army spotlamps on each shoot,' says John. 'We've adapted them so they can run on 12-amp batteries and they project 10-20 million candlelight. The light spread is enormous. It probably lights a few miles. When we go out, we always tell mountain rescue and the police so they know what the lights are. We also turn the lights off it we see aircraft coming over, just in case it distracts them.'

Perhaps most impressively, John always shoots using film. Each click of the shutter produces an unknown result (until processing, at least) and it's this thrill that keeps John firmly in the film camp.

'The torches only burn for about 15mins, and there are only 12 shots on the camera, so I can't shoot for very long,' says John. 'This forces me to take the photos quickly and to get it right first time. I really enjoy not knowing what I'm going to get. Some work and some don't. Either way, it's exciting.'

Rather than shooting his images in colour, John has opted to capture the atmospheric scenes in stark black and white. It's a quality that adds to the scene in spades.

'I love black & white photography, and it's a medium I've always worked in,' he says. 'I love the romanticism of the darkroom, all the chemicals and the light. I wanted to make the images slightly otherworldly, kind of like minimalist landscapes.

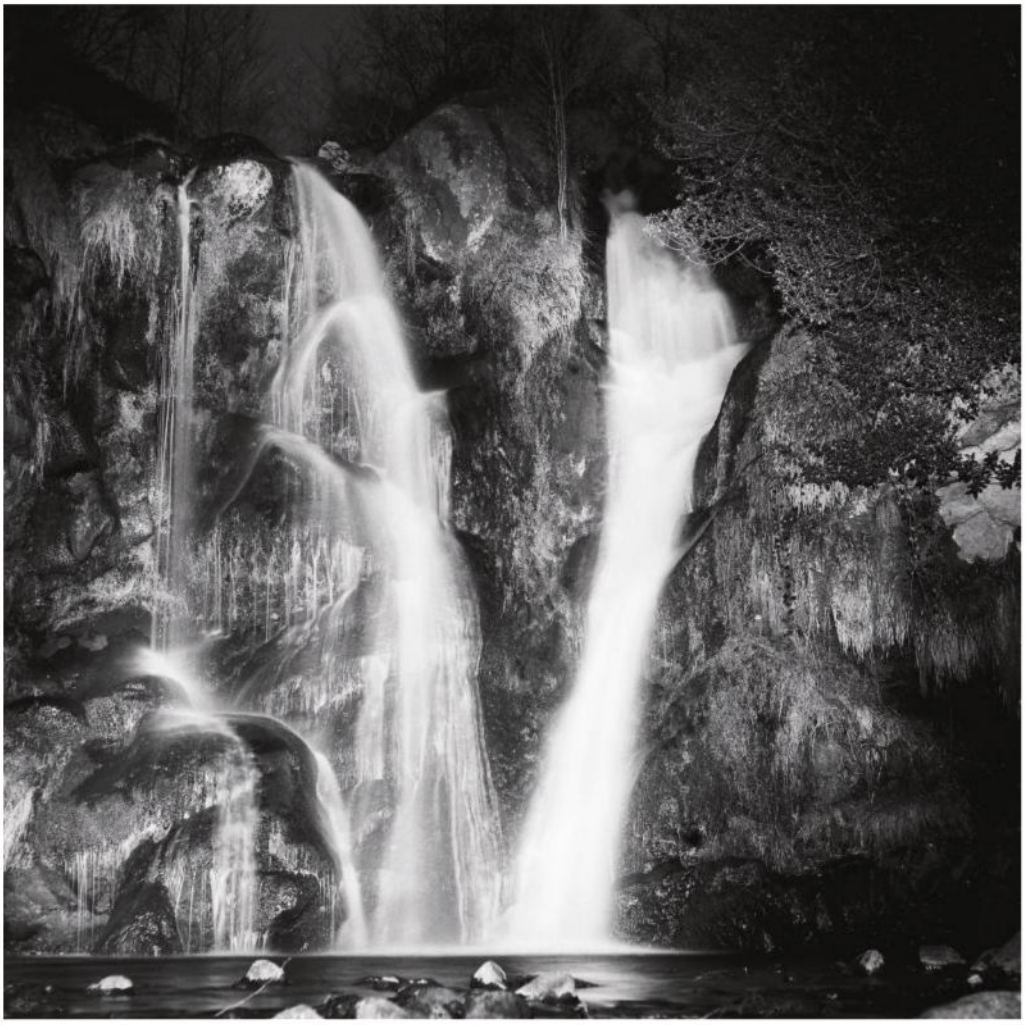
'That's not to say I don't sometimes shoot in colour,' he adds. 'I often do when I'm shooting things such as shop fronts with the shopkeeper outside. They're environmental portraits. Mostly, though, I shoot black & white. My portraits always were in black & white unless the client asked for it in colour. In fact, I think I have 12 portraits in the National Portrait Gallery and all but one are black & white.'

All of John's waterfall images are full frame – he doesn't crop them down. While he might dodge and burn certain areas of the photo during the printing stage, the images are largely as they were at the time of shooting.

FACING DOWN CHALLENGES

John doesn't like to make things easy for himself, as some of the locations featured in his images have been off the beaten track.

'For some of the images we had to walk for an hour to reach them,' says John. 'Because of this, I don't want to carry too much kit. I carry three lamps and a tripod,



Above: The Valley of Desolation, Bolton Abbey
Mamiya C330, 80mm, 1sec at f/8

Below: Goit Stock Falls
Mamiya C330, 80mm, 1sec at f/8

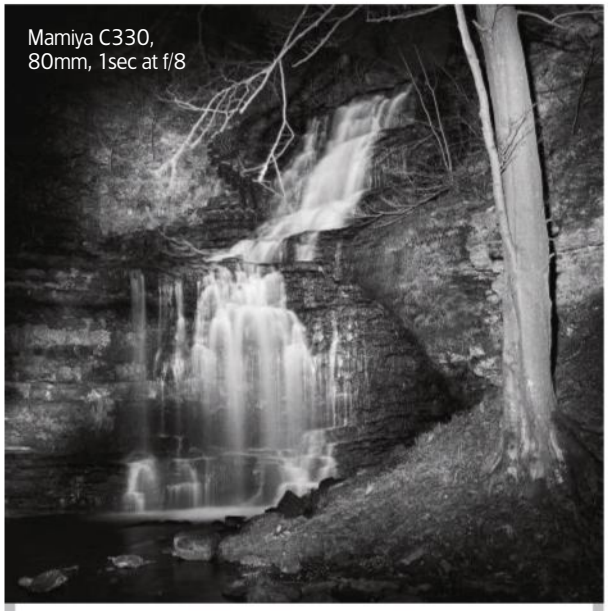
JOHN'S KIT

- Mamiya C330
- 80mm lens
- Ilford HP5 film
- Four spotlamps
- Two cap lamps



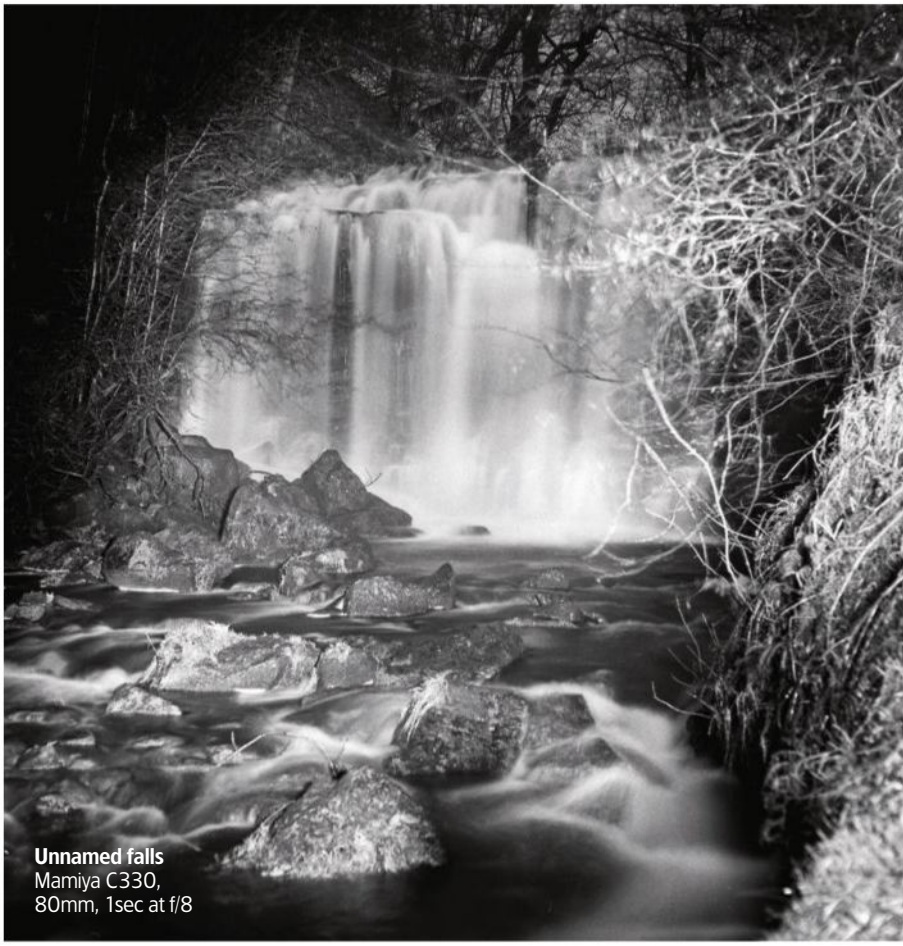
BEFORE JOHN SETS OFF...

JOHN always tells someone where he is going when he goes out on night shoots. 'I leave map coordinates with my wife. We research every location on the internet, and ask local experts if they know of any hazards. On the whole, we only shoot known waterfalls, the ones that are named on the maps. Sometimes we have to walk on private land so we ask the landowner for permission and tell him what we're doing. We don't want to get a reputation for causing trouble.'


Mamiya C330,
80mm, 1sec at f/8

MY FAVOURITE IMAGE

THE IMAGE John is the proudest of (and the most embarrassed of) is called 'Scaleby Force'. 'I went on a course, and the leader – professional photographer Paul Hill – said it was the best project he'd seen in 40 years,' says John. 'I reckon that after all the strife and hard work that has gone into this project, praise like that makes it all worthwhile. He asked for a copy of it for his own collection and I've sold it to a famous footballer, too!'


Unnamed falls
Mamiya C330,
80mm, 1sec at f/8

plus my camera and lens. We sometimes have to abseil to get the photo. And this means all our kit comes, too!'

John is always accompanied by a friend when he ventures out into a location as it can be a dangerous place to be alone.

'The freezing cold is another factor,' says John. 'There is ice around and the rocks can be slippery. It can be hard to operate cameras in gloves, so I take these off when I start shooting. A cap lamp is vital so I can walk around safely, and I carry two of those in case one packs up.

'The abseiling, and the single-rope technique we use, comes from when I used to do a lot of rock climbing in my youth,' he continues. 'You need to be taught how to do this, which is also hard. The final thing to bear in mind is that, for this type of project, you need to be reasonably fit to carry all the gear and to abseil. If I put on any weight, I really notice it.'

IN THE BEGINNING

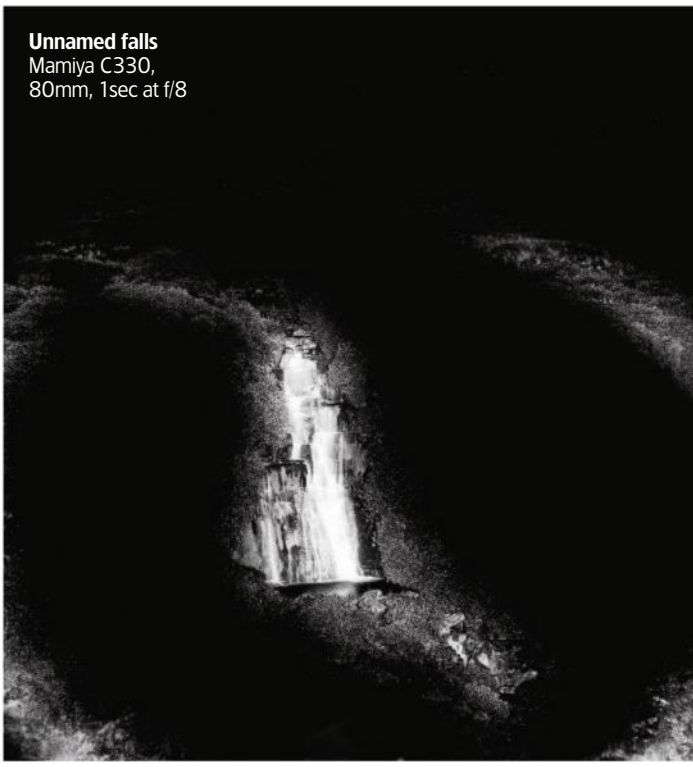
John began as a professional photographer living and working in London. In fact, it's something he's done all his adult life. After meeting his wife, he decided he needed a change of pace and moved to Leeds.

He started working at the arts college teaching children who had been excluded from photography at school. From there, he started to teach photography at degree level, elective classes, evening classes and is currently developing a new course on Victorian photographic techniques.

'I got into photography at school after I discovered I was dyslexic,' says John. 'So photography was a natural path for me when I left school. I began by working in darkrooms in London's Fleet Street. I had quite a prestigious list of clients, working at the BBC for eight years, then going freelance for around 15 years. I had corporate portraits, book-illustration clients and I worked for Channel 4, Saatchi & Saatchi and many others. But working 18 hours a day I had little social life, so I decided to do something new. I've found something I really love – teaching photography.'

John's waterfall project has taken six years so far. There are 45 images in the set and, incredibly, he says he is far from done.

'I'm definitely not finished,' says John. 'I still have so much more that I want to do. I've done all the major waterfalls in Yorkshire and now we're starting on Cumbria. I guess we'll see what we find.' **AP**


Unnamed falls
Mamiya C330,
80mm, 1sec at f/8

To see more of John's images, visit **www.somebodyandnobody.com**

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Do you want to see your pictures in print and share your photographic journey and experiences with other readers? Send up to ten low-resolution JPEGs and a short covering letter on an email titled 'Reader Profile' to **appicturedesk@ipcmedia.com**, or post a CD/DVD to **Reader Profile** at the usual address, and you could see your work published in AP.

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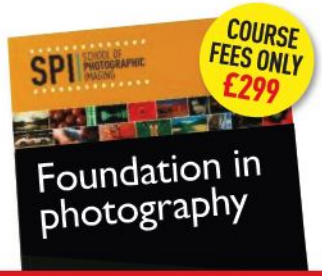
DIPLOMA IN DIGITAL PHOTOGRAPHY

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- Contrast control
- Using white balance
- Black & white techniques, toning and staining
- Working with colour
- Retouching and sharpening
- Sizing, printing and storing



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- Choosing the right lens



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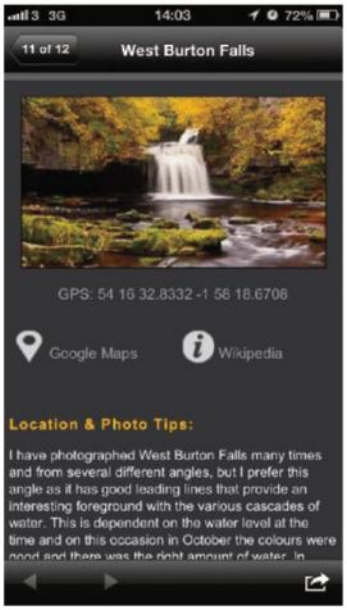
JIGSAW Nikon photobox

AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Photo Ferret app
£9.99

www.tommackie.com



THE BRAINCHILD of AP contributor Tom Mackie, Photo Ferret provides more than 180 locations to photograph in the UK. Each country is divided into regions, with each region showing a thumbnail selection of Tom Mackie's images taken there. Clicking on a thumbnail shows a higher-resolution image, with the option to display information about each location and how the image was taken.

Tom describes where the image was captured, how to get to the location and how the image was created. There is also a Best Time To Go section, describing exactly when to capture the scene at its best, as well as a glossary to explain some of the terms used in the description.

Most useful is the option to open the location in Google Maps or check its entry in Wikipedia, so you can find out more information about it and see exactly where it is. GPS coordinates are also supplied, so you can use a sat nav to get to each spot.

One trick that is missing is the option to see which of the locations you are nearest to – something I hope we may see in future versions. Tom has said that the app will be updated from time to time as new locations are added.

Richard Sibley

Amateur Photographer
A nice app that could benefit from more locations and interactivity
★★★★☆

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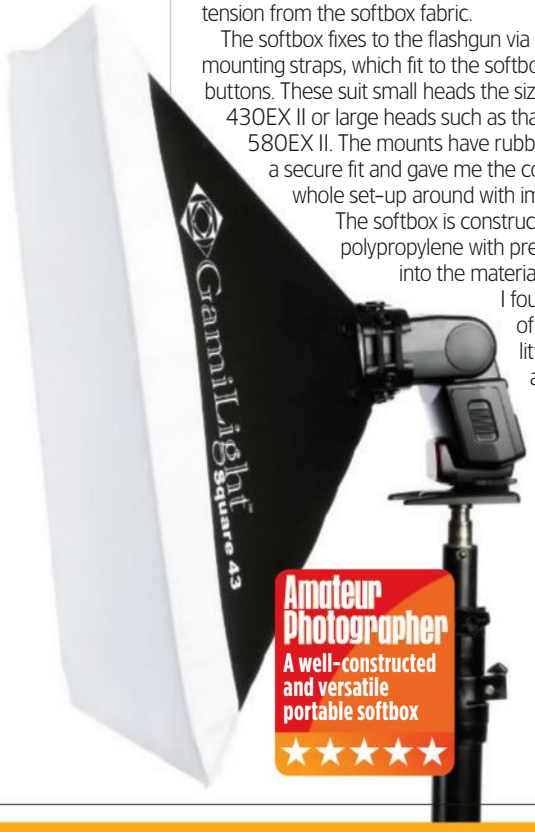
THE GAMILIGHT Square 43 softbox is designed to fit flashguns and, due to its larger size, can be used off-camera either handheld or mounted on a stand. There is an internal clip-on diffuser available for an extra £14.99 that softens the light further and removes any possible hotspots on highly reflective surfaces, although this does reduce the light output by around 1 stop. The softbox is very easy to assemble, and folds flat into its 60x35cm carry case, with the structure holding together under tension from the softbox fabric.

The softbox fixes to the flashgun via a choice of small or large mounting straps, which fit to the softbox by press-together snap buttons. These suit small heads the size of a Canon Speedlite 430EX II or large heads such as that on the Canon Speedlite 580EX II. The mounts have rubber tensioners that give a secure fit and gave me the confidence to move the whole set-up around with impunity.

The softbox is constructed from tough polypropylene with pre-formed folds scored into the material. When stand-mounted, I found that the 300g weight of the softbox put very little strain on the angle adjustment and hotshoe fitting of my flashgun, so it shouldn't incur any damage from extended use.

The square shape of the front diffuser gives a pleasing highlight in the eyes and the ability to handhold the softbox makes it a versatile light for location portraits. Its beautiful diffuse quality is equally at home with small product shots.

Andrew Sydenham



Amateur Photographer
A well-constructed and versatile portable softbox
★★★★★

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Sony Alpha 3000
Sony's CSC/SLT hybrid, that uses E-mount lenses and an APS-C-sized 20.1-million-pixel sensor, is put to the test.
AP 5 October

LaserSoft Imaging SilverFast 8
We test the latest version of the SilverFast scanning software from LaserSoft Imaging.
AP 5 October

Six of the best
Six of the best third-party remote releases on the market today are put to the test.
AP 12 October

Canon PowerShot G16
We test Canon's latest advanced compact camera with wireless connectivity, 12-million-pixel CMOS sensor and 28-140mm (equivalent) zoom lens.
AP 26 October

Olympus OM-D E-M1
We test the flagship Olympus micro four thirds system camera, with new 16 million-pixel Live MOS sensor and Olympus's 'fastest-ever' AF system.
AP forthcoming issue

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*Similarly priced DSLR vs. LUMIX G6, correct as at 14/06/13.



Canon EOS 70D

With a new 20.2-million-pixel sensor, 19 cross-type AF points and an impressive 7fps shooting rate, we find out whether the Canon EOS 70D is the best enthusiast DSLR on the market



WHEN I tested the Canon EOS 60D three years ago in AP 23 August 2010, I thought it was quite a significant camera for the company. The market for middle to high-end enthusiast DSLRs has always been very competitive, so when Canon introduced the EOS 60D it had some small, but important changes. These new features would pave the way for the EOS 70D, which was released earlier this year.

The EOS 60D retained the 18-million-pixel-resolution, APS-C-sized CMOS sensor of its predecessor, the EOS 50D, but what turned heads was the inclusion of an articulated screen – at the time, such a feature was associated with compact and entry-level DSLRs, not serious cameras costing large amounts of money. Similarly, the polycarbonate build of the EOS 60D was a departure from the magnesium-alloy body of the EOS 50D. I didn't notice any difference when I was using the newer camera, but then again, neither did I drop it from varying heights to test its ruggedness.

Overall, I was very impressed with the EOS 60D: the build and handling felt slightly different to previous Canon DSLRs, and I remember thinking at the time that the camera was friendlier and more logical to use. Of course, the image quality is excellent with colours being especially well rendered – which is great for those who shoot JPEGs.

Now, three years on, Canon's newest offering, the EOS 70D, has arrived with its own new features, each of which is precise and having a purpose. Together, these add up to what could be one of the best enthusiast DSLRs we have yet tested.

AT A GLANCE

- 20.2-million-pixel, APS-C-sized CMOS sensor
- ISO 100-25,600
- 19 cross-type AF points
- 7fps shooting rate
- Street price around £1,069 body only

FEATURES

The most notable change in the EOS 70D is, of course, its 20.2-million-pixel CMOS sensor. Although it may not seem all that much of a jump from the 18 million pixels in the Canon EOS 50D, 60D and 7D – because it isn't – what's really exciting about it is the technology.

The final image is created from 40.4 million photodiodes on the sensor, with each photosite consisting of a pair of these photodiodes with a single micro lens in front. By measuring the difference in light that reaches each of the two diodes, the camera can perform on-sensor phase-detection focusing when using live view and shooting video. For more on this, see *Features in use* on page 52.

The standard phase-detection AF system is the same as on the professional-level EOS 7D, with 19 cross-sensor AF points. In fact, by combining the best features of the EOS 60D and 7D in the new EOS 70D, Canon has produced a very capable camera. The sensor and Digic 5+ processor allow for a sensitivity

range spanning ISO 100–12,800 and extendable to ISO 25,600. Meanwhile, the shooting rate is an impressive 7fps for 16 raw files or 65 JPEGs when shooting with a UHS-I-compatible SD memory card.

Like its predecessor, the EOS 70D has an articulated touch LCD screen, but the traditional viewfinder has also been improved, borrowing the EOS 7D's smart viewfinder technology. This highlights the AF point in use, and allows for a new level indicator to be shown through the viewfinder.

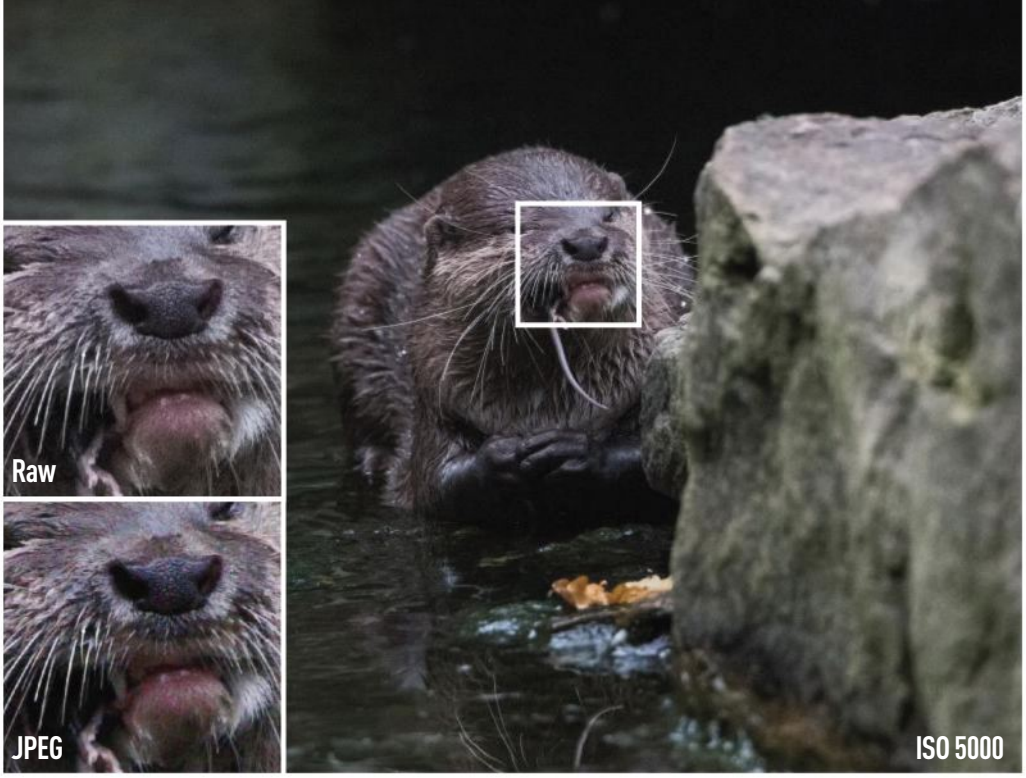
As with seemingly every new camera these days, the EOS 70D is Wi-Fi-compatible, enabling image sharing and remote capture from a smartphone or tablet via the Canon app for Android or iOS. Remote shooting will be useful for wildlife photography, as will the silent shooting mode, which significantly reduces the shutter sound, especially when combined with the virtually silent focusing of an STM lens.

9/10

BUILD AND HANDLING

Like the EOS 60D, the EOS 70D is made from polycarbonate rather than the magnesium alloy of the EOS 7D. While this may put some people off, I don't really see it as much of an issue. The build quality is excellent with a high level of weather-sealing. So while polycarbonate may not be quite as strong, unless you are likely to drop your camera from a great height or carry it around in a bag full of rocks, it needn't be too much of a buying consideration.

Overall, the design and layout should feel very familiar to Canon users. Buttons are laid out in a similar manner to those on the EOS 60D, and there's the aforementioned articulated rear screen. I've got used to having some sort of articulation on LCD screens and find I use them more and more. However, what I also like about the one on the EOS 70D is that it can be folded in so that it faces the camera body, thus



Both images look good when taken at ISO 5000, although there is some colour noise in the JPEG that was easily removed from the raw file

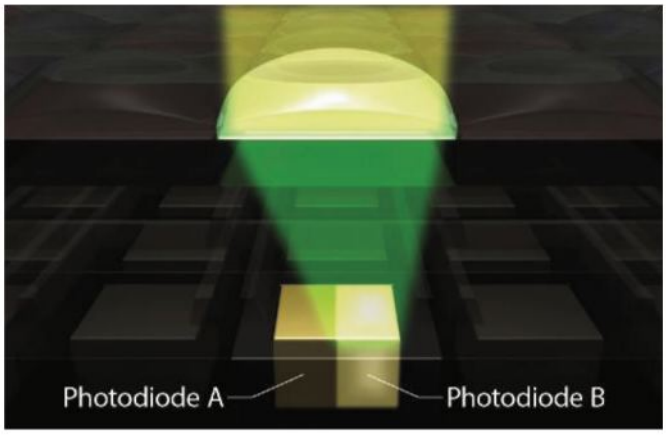
FEATURES IN USE DUAL PIXEL CMOS AF

THE STANDOUT feature of the Canon EOS 70D is the unique Dual Pixel CMOS AF system built into its 20.2-million-pixel sensor. This technology is Canon's method for performing on-sensor phase-detection focusing. Each of the 20.2 million pixels that make up the images are produced from two photodiodes on the sensor.

The reason for having pairs of photodiodes is that any difference in the electrical readout between the pair will indicate that the image is not in focus. Depending on the exact difference between the readout of the photodiodes, the camera's processing system can calculate how much the focus of the lens needs to shift to make each readout match. When this is achieved, the image is in focus.



Above: By analysing the difference between the output of each photodiode, the lens can be refocused to the correct position



As the signal from these photodiodes is used to create a single pixel in the image, Canon insists that the system does not degrade image quality in any way.

Although the entire surface of the sensor uses the same dual photodiode arrangement, the Dual Pixel CMOS AF system only covers 80% of the image frame. This is because lens distortions could affect the accuracy of focusing at the very edges of the frame, so coverage has been restricted to prevent it.

Of course, on-sensor phase-detection systems are primarily to allow the use of autofocus when shooting using live view or video mode, and in theory they should provide a faster method of focusing than contrast-detection AF systems. However, contrast-detection AF has come on leaps and bounds in the past few years as camera processing power and actuator motors in lenses have become more powerful. One area where contrast detection is still some way behind phase detection, however, is when shooting a moving subject in continuous AF mode.

To find out just how good the Dual Pixel CMOS AF system really is, see the *Autofocus* section on pages 53–54.

'Dual Pixel CMOS AF in live view is a lot faster than the on-sensor phase detection first used in the Canon EOS M'

protecting it from scratches. I'll cover the screen in more detail later in this test.

As you would expect, the menu system remains unchanged and follows the layout and design we have seen in numerous EOS DSLRs, so existing Canon users will feel right at home. Those new to the system shouldn't have any issues navigating their way around, although it is worth looking through the custom settings menu to find out how to tweak individual features.

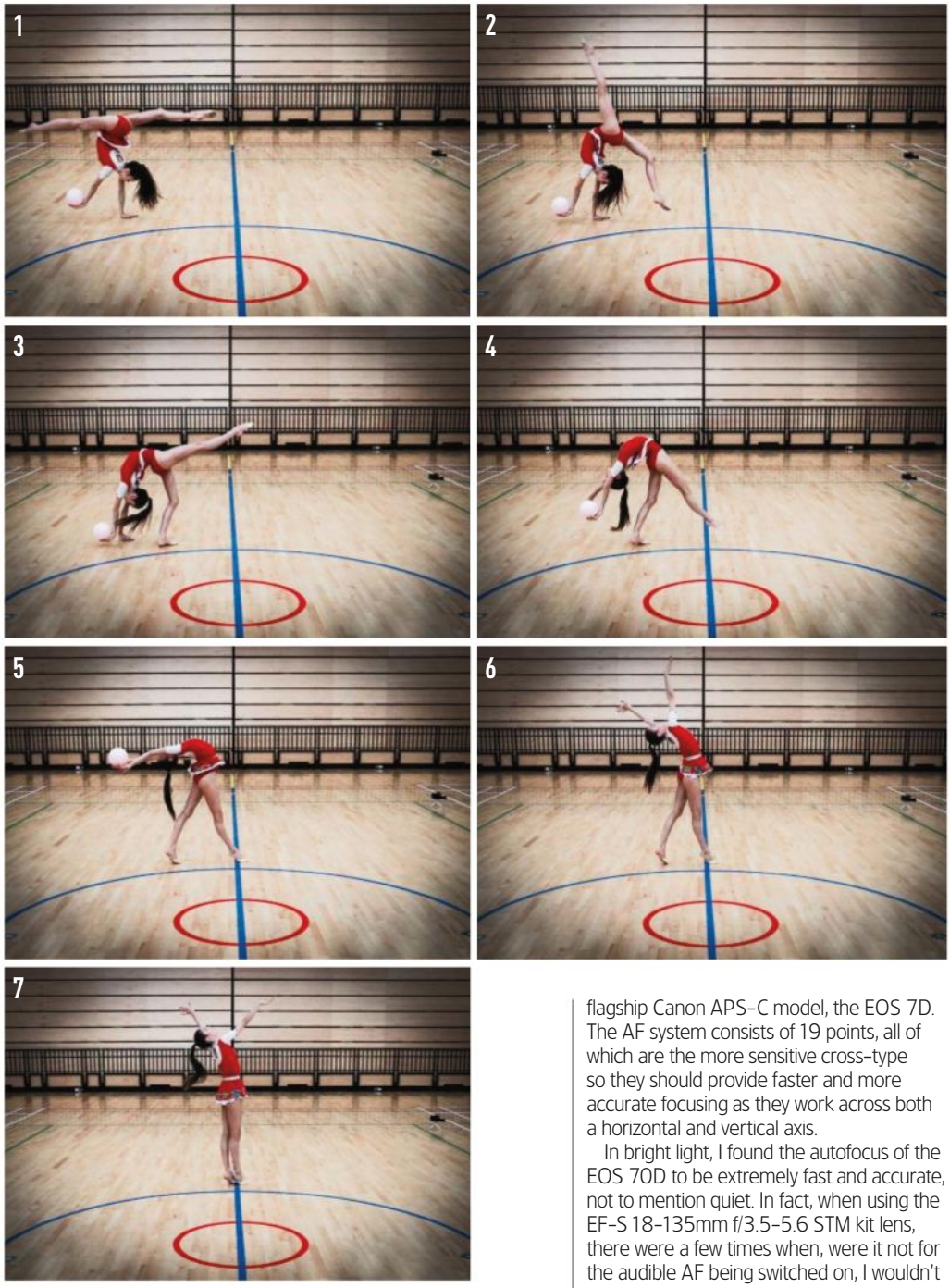
One issue I have with all Canon DSLRs is the placement of the on/off switch. On Canon's professional models it is on the bottom rear of the body, and on its recent enthusiast DSLRs it is on the left-hand side of the top-plate. I would much prefer the switch to be positioned on the right, making it accessible to either my thumb or forefinger so I can turn the camera on and lift it to my eye in one motion, without having to use two hands or move my eye from the viewfinder. Pentax, Nikon and Sony all position the power switch on their DSLRs around the shutter button, which, to me, is ideal.

That said, if the only criticism I can find is the location of the power switch, then the rest of the camera's build and handling can't be all that bad. Indeed, even the camera's touchscreen adds to the experience of using the camera. The on-screen buttons are large and the screen has a good level of sensitivity. Pressing the quick-menu button displays the regularly used shooting and image settings, and I found myself changing settings via the touchscreen much more than with the direct buttons or in-camera menus. Also, selecting the AF point when shooting using live view is far quicker than using the control dials.

Canon has introduced a new system to make it easier to change the AF mode and area in use. The viewfinder of the EOS 70D is similar to that of the EOS 7D, displaying information such as the AF point in use and a level guide. I'll cover these in more detail later, but one feature worth mentioning now is the new AF-point selection button next to the shutter button. By pressing this and using the dial on the top-plate, the AF point mode and the points, or area, in use can be changed while still looking through the viewfinder.

Generally, the EOS 70D's build and handling is a case of 'if it ain't broke...', with the basis of the camera the same as its predecessor. A few slight tweaks have certainly improved how the 70D handles, but not by enough for 60D users to upgrade.

9/10



METERING

The EOS 70D uses the same tried-and-tested 63-zone Dual Layer SPC metering system as found in both the EOS 60D and 7D. Again, as standard, the 70D has evaluative, partial, centreweighted, average and spot metering. With such an array of different metering options, I encountered no problems when trying to expose an image correctly.

The evaluative metering system works well, although it does have a tendency to expose images 0.3-0.7EV brighter than I would like.

8/10

AUTOFOCUS

As with a number of other features, the EOS 70D borrows its AF system from the flagship Canon APS-C model, the EOS 7D. The AF system consists of 19 points, all of which are the more sensitive cross-type so they should provide faster and more accurate focusing as they work across both a horizontal and vertical axis.

The 7fps shooting rate of the Canon EOS 70D perfectly captures the precise movements of the gymnast. Heavy vignetting has been applied to the images using editing software to focus attention on the performer

In bright light, I found the autofocus of the EOS 70D to be extremely fast and accurate, not to mention quiet. In fact, when using the EF-S 18-135mm f/3.5-5.6 STM kit lens, there were a few times when, were it not for the audible AF being switched on, I wouldn't have known that autofocus had taken place.

In lower light, the camera does hunt around a little more, particularly when using a zoom lens with a f/5.6 maximum aperture at longer focal lengths. At f/4 and larger there was no such problem. Focusing in live view using the Dual Pixel CMOS AF system, it still struggled at f/5.6, but was very snappy at larger apertures, although not quite as quick as the camera's standard phase-detection system. Dual Pixel CMOS AF in live view is certainly a lot faster than the on-sensor phase detection Canon first used in the EOS M compact system camera.

The EOS M has now received a firmware upgrade to significantly improve its focusing speed, and it would seem that Canon has learned a thing or two about on-sensor phase detection over the past year, as the new

20.2-million-pixel Dual Pixel CMOS AF sensor is a marked improvement. Its development will have been expensive, so I would expect to see it in more Canon cameras in the future.

Another new feature is the aforementioned AF mode selection button on the top-plate. When held down, using the control dial allows you to change the AF mode and the points in use while still looking through the viewfinder. This is great for when you have to act quickly, such as when shooting wildlife.

9/10

WHITE BALANCE AND COLOUR

As you would expect, colours produced by the Canon EOS 70D are excellent. There are five basic image styles, and unlike those in other cameras each has a specific use, which warrants their inclusion. There is also an automatic setting that applies what the camera thinks are the optimum settings for the specific scene, as well as three user-definable settings.

Each of the colour settings can be adjusted to taste, which is particularly handy when using the monochrome image style. As well as being able to adjust the sharpness and contrast of this style, a coloured filter effect can also be applied for sepia, blue, purple or green filter effects. As a result, you can fine-tune the look of black & white images to your personal taste. I chose to use the red filter effects and increased the contrast and sharpness slightly to produce dramatic black & white images.

The auto white balance setting also works well in a variety of different lighting conditions. Under tungsten light it gives quite clinical results, while the tungsten setting itself leaves a hint of the amber tungsten light in the image. If you aren't shooting raw and wish to get perfect images straight out of the camera, there is the option to adjust the white balance settings slightly, as well as to shoot a series of bracketed white balance images.

9/10

VIEWFINDER, LIVE VIEW, LCD AND VIDEO

The EOS 70D's 98% viewfinder is bright and large and, best of all, it uses the same intelligent technology found in the EOS 7D. This means that the viewfinder has an LCD overlay that allows information about the focus point, the focus mode in use, and a level guide to be visible in the window. Settings can therefore be changed without having to remove your eye from the viewfinder, and I found that having a level available in this way was extremely useful.

Unlike the first incarnations of live view from a few years ago, that of the Canon EOS 70D works extremely fluidly. Focusing using Dual Pixel phase detection works well – very quickly in bright light and smoothly when shooting video. Image effects applied in live view are nicely

Facts & figures

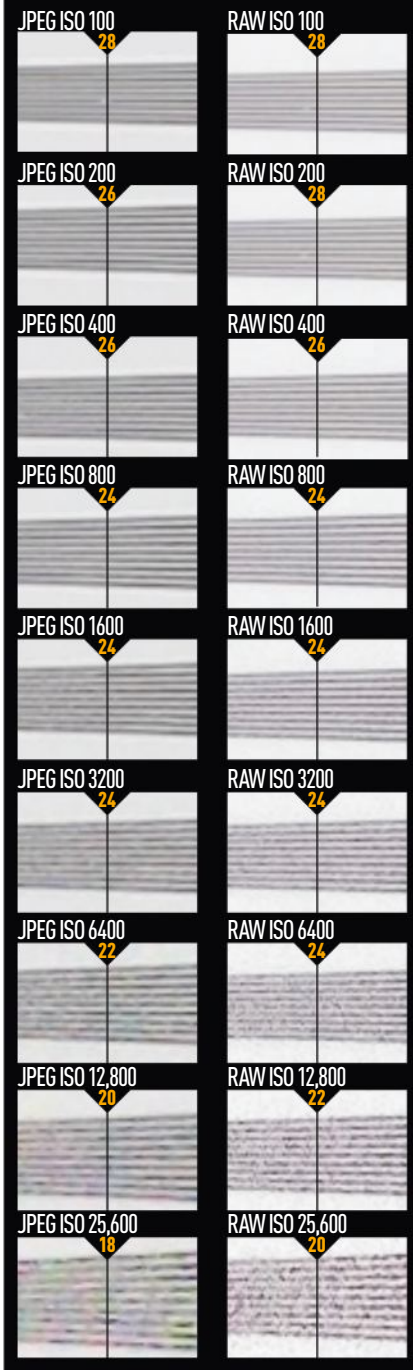


RRP	£1,079.99 (body only)
Sensor	20.2-million-effective-pixel CMOS sensor
Output size	5472 x 3648 pixels
Focal length mag	1.6x
Lens mount	Canon EF-S (compatible with EF)
Max file size	Approx 30MB raw, 32MB JPEG (large JPEG)
File format	Raw, JPEG, raw + JPEG simultaneously
Compression	2-stage JPEG, 3-stage raw
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/8000sec in 1/3EV steps plus bulb
Max flash sync	1/250sec
ISO	ISO 100-25,600
Exposure modes	Auto, program, aperture priority, shutter priority, manual, 6 scene modes and creative auto
Metering system	63-zone evaluative metering, partial (7.7% of centre), centreweighted and spot (3%)
Exposure comp	±5EV in 1/3EV or 1/2EV steps
Exposure bracketing	±3EV over 3 shots in 1/3 or 1/2EV steps
White balance	Auto, 6 presets, plus custom setting
White balance bracket	Yes, over 3 images
Drive mode	7fps for 65 large fine JPEG files or 16 raw images
LCD	3in vari-angle LCD with 1.04 million dots
Viewfinder type	Pentaprism
Field of view	Approx 98%
Dioptre adjustment	-3 to +1 dioptre
Focusing modes	Manual, single-shot AF, automatic AF, continuous AF
AF points	19 cross-type, individually selectable AF points, auto or manual selection possible
DoF preview	Yes
Built-in flash	Yes – GN 12m @ ISO 100
Video	1920 x 1080 pixels (at 30fps, 25fps or 24fps), 1280 x 720 pixels (at 60fps or 50fps), 640 x 480 pixels (at 60fps or 50fps), MOV files with MPEG-4 AVC/H.264 compression
External mic	Yes
PC socket	No
Cable release	Optional RS-60E3, RC-6/RC-1/RC-5
Memory card	SD, SDHC, SDXC
Power	Rechargeable Li-Ion LP-E6 battery
Connectivity	USB 2.0 Hi-Speed
Weight	755g (including battery and card/s)
Dimensions	139 x 104.3 x 78.5mm

Canon, Woodhatch, Reigate, Surrey RH2 8BF.
Tel: 01737 220 000. Website: **www.canon.co.uk**

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sigma 105mm f/2.8 macro lens set to f/5.6 . We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in the images, the better the camera's detail resolution is at the specified sensitivity setting.



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FOCAL POINTS

Flash
The built-in pop-up flash has a guide number of 12m @ ISO 100, with a sync speed of 1/250sec

Quick menu
A press of this button displays the shooting and image settings shown in the screen image below. These can be changed using the touchscreen or the directional control on the rear of the camera

Viewfinder
The EOS 70D has a bright 98% coverage with a 0.95x magnification

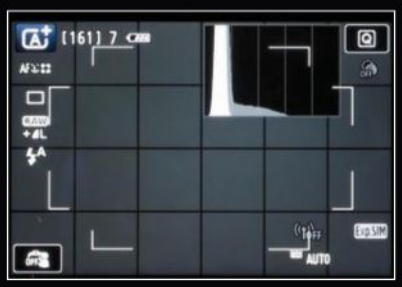


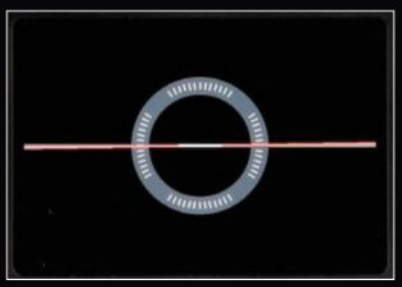
In-camera correction
Those who shoot JPEGs can take advantage of the fact that vignetting and chromatic aberrations can be corrected in-camera

Camera shown actual size

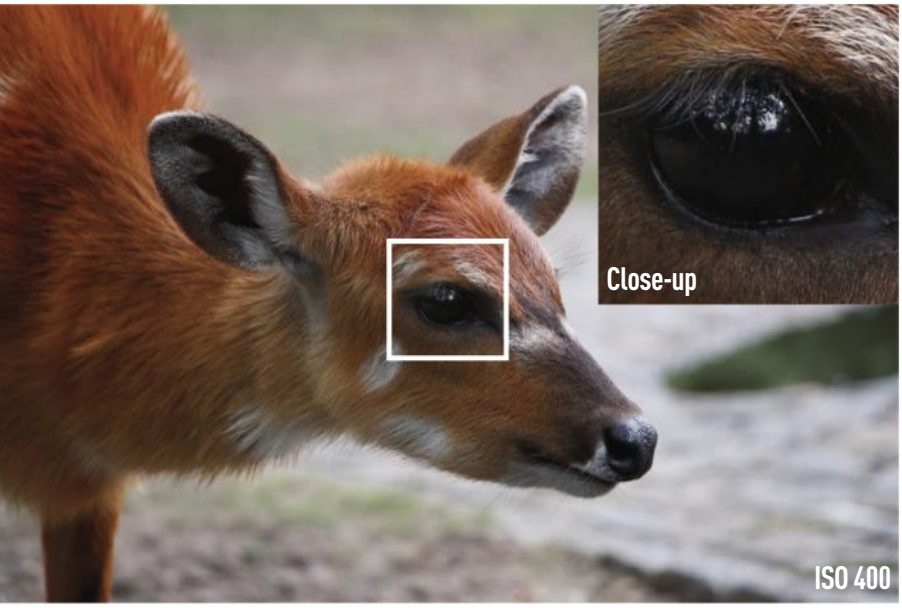
Image rating
In the image playback menu, it is possible to rate images out of five stars. This information is saved to the image metadata and can be read by editing and catalogue software, such as Adobe Lightroom or Bridge, so you can start organising and sorting your images in-camera

Viewfinder level
As well as being able to view an on-screen level, an additional level display is available in the viewfinder. This is different from the previous level used in the EOS 60D, which relies on highlighting the AF points to indicate whether the camera is level

Live view


On-screen level


Quick menu

Taken using the 18-135mm f/3.5-5.6 STM kit lens, the 70D resolves a lot of fine detail

previewed so you can see exactly what you are going to get on the 3in, 1.04-million-dot LCD screen.

The high resolution means that images look extremely detailed, and even the menus look great, which can't be said of many cameras. The one downside of the articulated touchscreen is that smudges and fingerprints can be a problem, particularly in bright light. In such conditions I had to increase the brightness of the screen, and thankfully it can be increased quite a lot. The catch is that you have to remember that images look brighter on screen than they actually are, so you'll need to trust the metering when shooting in this way.

As I said in *Build and handling*, having an articulated touchscreen is great for certain types of shooting. Obviously, it makes shooting at low angles much easier, especially as you only need to touch the screen to select the point of focus, and then to actually focus and fire the shutter. It is also useful for macro photographers.

Videographers too will like the capabilities of the 70D, and will find the focusing and screen perfect for their needs. Video files can be saved at 1920x1080-pixel full HD resolution at 30fps, and are saved as .mov files with H.264 compression. A 3.5mm microphone socket is provided.

9/10

NOISE, RESOLUTION AND SENSITIVITY

As is to be expected, when editing raw images more detail can be revealed than can be had from JPEGs, and there is plenty of latitude for sharpening. One thing to note is that, while it is possible to remove virtually all colour noise from raw images using the latest version of Adobe Lightroom, there is some slight colour noise visible in the shadow areas in JPEG images, even at ISO 400. While this isn't much of an issue straight from the camera, if you plan to edit the shadows of JPEG images, they will have to be handled carefully.

Regarding detail resolution, JPEGs reach almost 30 at ISO 80-200. This is a good amount and is a reflection of the camera's 20.2-million-pixel resolution. The degradation of resolution is actually quite slow, with the first real notable drop coming at ISO 3200, where JPEG images resolve to around 24-26 on our test chart. Although there are hints of colour noise beyond ISO 400, it really becomes a concern at ISO 6400. At this point luminance noise also becomes a lot stronger, really softening the image and reducing resolution. By the time the extended ISO 25,600 sensitivity is reached, JPEG images only resolve to around 16-18 on our test chart.

26/30

DYNAMIC RANGE

Nikon generally seems to have the edge over Canon with regard to dynamic range, and that seems to be the case here. We measured the dynamic range of the EOS 70D to be 11.52EV at ISO 100. However, what the numbers tell you and what you actually see in real-world images can be different things. I found that the dynamic range of images taken at low ISO sensitivities were acceptable, with a good balance between shadow and highlight detail.

The tone curve applied to JPEGs in Canon cameras is my favourite from any manufacturer as it really provides a good balance between highlight, midtone and shadow detail, producing great images straight out of the camera. However, when raw images have been edited to the extreme, there is a little more noise visible in the shadow areas than is seen in cameras with a larger dynamic range.

So while the numbers may seem quite average, generally the dynamic range performance shouldn't be an issue. **AP**

7/10

Competition



Nikon D7100
TESTED AP 13 APRIL 2013

Canon EOS 7D
TESTED AP 7 NOVEMBER 2009

THE NIKON D7100 is the camera most likely to be compared against the Canon EOS 70D. The 24.1-million-pixel Nikon DSLR was released in February this year and can now be purchased for around £840, which is over £200 less the EOS 70D's RRP. In terms of features, the two cameras are quite similar, although having used both I feel that the Canon model is the more professional.

As it features the same AF system, the 70D will also be compared to the EOS 7D. The latter camera is now four years old, but it has a good AF system and a magnesium-alloy body, and currently retails for about the same amount as the initial price of the EOS 70D. There is very little difference in resolution, however, and the older DSLR does lack some of the new features you would expect from a contemporary model, such as Wi-Fi compatibility.

Verdict

IT SEEMS that there used to be a wealth of high-end enthusiast DSLRs to choose from, but with a longer wait between updates it appears that choice is gradually being reduced. Whether or not the EOS 70D should be your next Canon DSLR depends on your existing camera. Based on image quality alone, it may not warrant an upgrade from the EOS 60D, or even the EOS 50D. However, the autofocus and viewfinder, combined with what is in fact slightly improved image quality, do make the EOS 70D a very compelling camera. Plus, it handles superbly.

I was a little disappointed by the amount of colour noise in JPEGs, but this is easily removed from raw images. The dynamic range is also a little restricted, but in practice I found that it didn't really affect my photography. Overall, images produced by the EOS 70D are excellent, with superb colours straight from the camera.

The EOS 70D performs well across the board and this is reflected in its score. However, in use it feels quite workmanlike – in other words, it 'puts in a shift' but doesn't make you think, 'Wow!'

Amateur Photographer
Tested as an **Enthusiast DSLR**
Rated **Very good**
86%

	1	2	3	4	5	6	7	8	9	10
FEATURES	9/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	26/30									
DYNAMIC RANGE	7/10									
AWB/COLOUR	9/10									
METERING	8/10									
AUTOFOCUS	9/10									
LCD/VIEWFINDER	9/10									

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S th October 2013

at Park Cameras,

10:00am - 11:30am

The art of Street P

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During this session, Damien will show a number of example shots, and they'
questions.



2:00pm - 3:30pm

Natural L

Join Damien Demolder for this session as with the help of a live model, he'
shoot great portraits, without the use of a strobe or off camera lighting system. Damien will show you different techniques, to help you get some stunning results.

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any questions.



About Damien Demolder



After three years in the Features Department and four years as Technical Editor of AP, Damien Demolder was appointed Editor of AP in February 2007. As Technical Editor & Deputy Editor Damien ran AP's in-house testing team and has experience of a wide range of different camera systems, lens types, desktop printers and scanners. He has worked for IPC's photo titles since 1997, and before that he was a professional photographer.

About P

Park Cameras are truly able to expand your photo skills with our education suite situated at our showroom in West Sussex. Consisting of classroom, seminar & studio learning facilities, we are able to provide the ideal environment within which photo enthusiasts can embrace their passion for photography in order to take it to the next level.



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FLASH ADVICE

Q I have some work lined up at a charity event and plan to use my Olympus E-500. As I will be shooting indoors, I need a flashgun for the camera. What would you recommend? **Sam Russell**

A There aren't that many flashes available for Olympus E-system cameras, at least not compared to some other makes, so narrowing the options is fairly straightforward. If you are looking for something that will give you TTL control, coupled with a reasonable output and a bounce-and-tilt head, my first choice would be the Olympus FL-36. With a guide number of 36m @ ISO 100 with a 42mm focal length, it's a good all-rounder and the preferred choice of many E-500 users. Although it's been superceded by the FL-36R, your E-500 doesn't support wireless flash, so there's no real benefit to buying the latest model. Instead, look for the original 'non-R' version second-hand and expect to pay up to £75.

If you would prefer more power, then the other option is the Olympus FL-50. This is similar to the FL-36 in most areas, but has a higher output of GN 50m @ ISO 100 with a 42mm focal length, and faster recycling times. It's also bulkier, though, and more expensive at around £125-£150. Again, there's no need to consider the newer 'R' model (the FL-50R), as the wireless control isn't compatible with your camera.

One word of advice: avoid the FL-40. Although the name suggests it is part of the same line-up, it will not offer TTL control with your E-500, only auto and manual. This is particularly pertinent as it tends to be cheaper than the FL-36 and FL-50 (making it appealing) and some sellers describe it as being like the FL-36. Do not be misled. **Chris Gatcum**



The Olympus FL-36 is the ideal flash for the E-500

LOOK SHARP

Q I own a Nikon D5200 with a Nikkor 50mm f/1.8 prime lens. I am new to photography and was hoping to get some help regarding the 'distortions' that I am getting in the photos I take. Whenever I take a photograph it is either not sharp enough or, if it is, it gets hazy. I don't know what to do to get the sharpest pictures – can you help? **Haris Ahmed**

A It would really help to see an example of what you mean by 'distortions', Haris, because the Nikkor 50mm is relatively distortion-free in terms of common lens distortions (barrel/pincushion distortion). Plus, as you're using it on a DX-format camera, the edges of the image circle (where distortions are typically most prevalent) aren't being used. So I'm not entirely sure what you mean.

Nor am I entirely certain what you mean by your images getting 'hazy', but as you're using an f/1.8 lens I'm going to guess that it may simply be a shallow depth of field. If you're taking shots 'wide open' (that is, with the aperture set to f/1.8), then this would result in a very limited or 'shallow' depth of field. The point you've focused on will appear sharp, but everything in front of it (and behind it) will be noticeably out of focus – the 'haziness' I'm assuming you are referring to.

To increase the depth of field (and therefore make more of your photograph 'look sharp') you need to use smaller aperture settings: use an aperture of f/5.6 and you'll notice a difference, and if you set a smaller aperture still (f/16, for example), you may find that everything in your shots appears 'in focus', depending on the focus distance. This is great if that's what you're after, but don't be afraid to use wide apertures as well for creative effect.

The use of a wide aperture may also explain why some of your shots aren't sharp to start with. When you take a photograph, especially with the camera handheld, it's quite easy for the camera to move slightly between the focus locking on and the exposure being made. With a very shallow depth of field this movement can often be enough to mean that nothing in the image appears sharply focused. If this is the case, try experimenting with different aperture settings to see what difference they make. Alternatively, I would be happy to take a look at some sample images to help determine what the problem is. **Chris Gatcum**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_ answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**



© CHRISGATCUM

Using a wide aperture/shallow depth of field can really help you to draw attention to a specific part of the frame, but in doing this, focusing becomes more critical. The slightest movement can shift the point of focus and, depending on the subject, can possibly make the entire image 'soft'. In this example, the child's right eye is a little softer than I had intended

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AP GLOSSARY

620 film

There are hundreds, if not thousands of unwanted vintage folding cameras looking for a new home, and in many cases they will remain unwanted simply because they take obsolete 620 film. It is perhaps unsurprising that so many cameras exist as the film was launched by Kodak in 1931/32, and was only discontinued in 1995, some 60-plus years later.

However, although 620 is seen as an 'old' format, it is actually *predated* by 120 roll film, which appeared three decades earlier, in 1901. Moreover, 620 film was almost identical in width and length to 120 roll film, so why did Kodak feel it needed to launch a 'rival' medium-format rollfilm that was, superficially, 'the same'?

The answer is one of scale. The 620 format uses a thinner central spool to 120 film and the end flanges (the flat discs at either end of the film) are thinner and have a smaller diameter. Kodak claimed that these modest reductions in size allowed smaller, and therefore more portable cameras to be produced using 620 film.

It also meant that the 'fatter' 120 film couldn't be used in a 620 camera. However, as the two formats are ostensibly the same in terms of width and overall length, it is possible to respool 120 rollfilm onto a 620 spool. Alternatively, a 120 spool can be modified by trimming and thinning the end flanges (with the film on it). This is quicker and easier to do, but runs the risk of light leaks if it's done a little too zealously. The result is the same, though, because in both cases you can load an old, unloved 620 camera and start shooting genuine retro images.



COMPATIBLE LENS

Q I own a Nikon D70S and I am thinking about upgrading to a Nikon D7000. One of the lenses that I use is a Sigma 70-300mm f/4-5.6 APO DG. Would this lens be compatible with the Nikon D7000?
Bernie Thomoson

A In a word, yes. There's no reason why you shouldn't be able to use this Sigma lens with the D7000.
Chris Gatcum

KODAK JUNIOR 1 FOLDING CAMERA

FROM THE FORUM

Q I am new to folding cameras and have recently bought a Kodak Junior 1. I loaded 120 film (after modifying), despite it only accepting 620 when manufactured. Can you tell me how to take the best photographs when using it? Specifically, for how long do you need to hold the shutter button down to effectively expose the film?
focal_point

A At least three different cameras called Kodak Junior 1 were made by Kodak during the 20th century, but I take it from your reference to 620 film that yours is the version made from 1954-1959. This had a grey top housing and a fixed-focus lens in a Kodette III shutter.

If you look at the lens panel at the front of the camera, above the word 'KODAK', there is a movable pointer that can be set to 'I' (instantaneous) or 'B' (bulb, which causes the shutter to stay open for as long as you keep your finger on the button). Assuming that your camera works properly, with the shutter set to 'I', pressing the shutter-release button will make the shutter open and close in about 1/50sec, regardless of how long you hold it down for.

We have to assume that the fixed-aperture lens has an aperture of about f/11, as most simple cameras of the time did. Since both the shutter speed (on 'I') and the aperture are fixed, the only variable available to get correct exposure is the ISO 'speed' (sensitivity) of the film. When these cameras were made, black & white films were usually around 50-100 ASA (now ISO), but modern films are typically faster than that, being ISO 200 or ISO 400, and often more. However, there are a few films available with speeds below 100.

You will need to use negative films (not transparency) to give the maximum margin for error. For black & white prints, Ilford Pan F (ISO 50) in 120 format costs about £4.10 per roll, while for colour prints, Fujicolor Reala (ISO 100) costs £25-£30 for a pack of five 120 films. Obviously, you would need to modify this or respool it to use it in your camera, but if you load an ISO 50 film for outdoor pictures in sunny weather, or an ISO 100 film in bright cloudy weather, and set the shutter to 'I', you should get eight decent pictures (measuring 6x9cm) from each roll of film. Always load and unload the camera indoors, away from bright light, and wind on to the next number on the film (red window) immediately after each shot. **Ivor Matanle**

In next week's AP

On sale Tuesday 1 October

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

HOW TO SHOOT...

EXTREME WEATHER



© MARK HUMPAGE

Mark Humpage describes the best techniques for capturing perfect lightning strikes and towering tornados, and how to stay safe



ON TEST

SONY ALPHA 3000

We review the new APS-C-sized, 20.1MP **Sony Alpha** CSC/SLT hybrid that takes E-mount lenses

APOY

ROUND 9

We've Panasonic prizes worth more than £2,000 in the **Going Abstract** round of APOY 2013

APOY 2013



ON TEST

LASERSOFT IMAGING SILVERFAST AI STUDIO 8

Find out how we rate the latest **SilverFast** professional scanner software

TECHNIQUE

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Corel PaintShop Pro X6

Featuring advanced editing controls and a raw image editor for under £60, **Callum McInerney-Riley** finds out whether PaintShop Pro X6 is ideal for the budget-conscious photographer

PAINTSHOP Pro started life as a raster graphics editor in 1990, and since being bought by Corel in 2004 there have been six new versions of PaintShop Pro X. The Windows-based photo-editing software is designed to rival programs such as Adobe Photoshop and Adobe Elements. PaintShop Pro has many of the same tools and functions that are offered by Photoshop and Elements. These include cloning, selections, layers, colour adjustments, tonal adjustments, sharpening, blurring, brush tools and filter applications.

The new addition to the Corel software family is PaintShop Pro X6, which now supports 64-bit for the first time and benefits from a boost in speed and performance. The interface has undergone a few design changes, the usability in general has been improved and a few new tools have been added.

FEATURES

Corel listened to the feedback from its 2.6 million users and concluded that speed, performance and usability were the most desirable areas of improvement for the software. Subsequently, there have been significant upgrades in all these areas. Corel says PaintShop Pro X6's 64-bit performance shows a 78% increase in speed when cataloguing JPEG images compared to PaintShop Pro X5. Also, more and larger files can now be opened, making it easier for batch editing.

As standard, both 32-bit and 64-bit versions are included in Corel PaintShop Pro X6, so it will work on both 32-bit and 64-bit operating systems. However, some of the plug-ins included in the Ultimate version are not supported in 64-bit.

On top of improvements in speed, many of the existing features have been made both better and faster. These include improvements to batch-editing scripts, faster HDR tools, better raw support and improved Object Extractor.

A new addition to PaintShop Pro X6 is the Auto Selection tool. This can be used to make a quick selection by dragging a box around an area or object and making a selection of the area/object inside the box. For example, if you want to select a red scarf that a person is wearing, by dragging a box around the scarf Auto Selection detects the edges of it and makes it a selection. Another new addition is the Smart Selection Brush. By brushing on an area, the selection will grow to the entire area of the object. This is very similar to the Quick Selection tool in Photoshop.

The basic layout of Corel PaintShop Pro X6 is fairly straightforward and it should be familiar to most photographers

NEW FEATURES

- Updated design
- 64-bit performance
- Auto Selection
- Smart Selection Brush
- Video learning

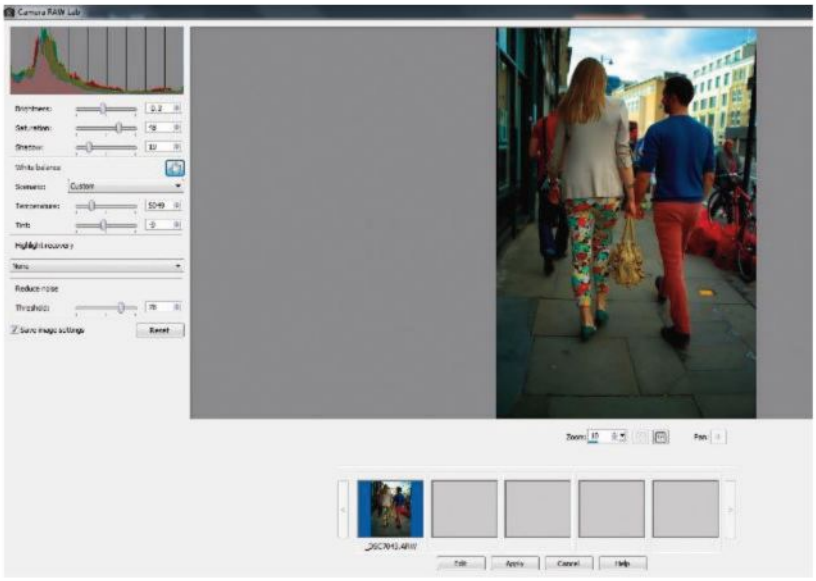
Corel says it is committed to selling ongoing perpetual licences rather than charging on a subscription basis in the future. Currently, PaintShop Pro X6 retails for £59.99 or £44.99 for an upgrade to users who have owned previous versions of the software. PaintShop Pro X6 Ultimate costs £79.98 or £59.99 for an upgrade.

Two new plug-ins, called Perfectly Clear and FaceFilter3, are included in the Ultimate version of PaintShop Pro X6. Developed by Athentech Imaging, Perfectly Clear allows automatic adjustments to be made in one click. This is great for quick editing or for inexperienced users who are not ready to take on all manual adjustments. FaceFilter3 is an advanced portrait-editing plug-in that allows users a wealth of adjustments, such as smoothing skin, changing eye and lip colour, removing wrinkles, adding or correcting make-up and face reshaping. The same two plug-ins for Photoshop cost nearly £150 on their own, so to have them included in the Ultimate version is a real bonus.

In addition, Ultimate also includes dozens of additional brushes and textures, and more than 100 royalty-free backgrounds for the creative user. However, PaintShop Pro X6 supports

Minimum system requirements
Supported operating systems: Microsoft Windows 8, Windows 7, Windows Vista or Windows XP with latest service packs installed (32-bit or 64-bit editions). **Processor:** Intel or AMD 1.5GHz processor with SSE2 supported (multi-core processor recommended). **Memory (RAM):** 2GB RAM (4GB or higher recommended). **Disk space:** 1GB hard disk space (2GB recommended). **Display resolution:** 1024x768-pixel resolution with 16-bit colour display (1366x768-pixel resolution with 24-bit or higher colour display recommended). **Miscellaneous:** DirectX 9 or higher compatible audio card with latest driver; Internet connection required for online features and tutorial videos; Windows-compatible CD/DVD drive for installation





Above: There are a variety of different generic filter effects that can be applied to images at the click of a button

Left: Raw-image editing has a straightforward layout. However, the software can be quite slow to respond to changes to editing sliders

Photoshop brushes, so many brushes can be acquired for free online anyway.

For those who need help using the software, Corel has provided some tutorials. By going to Help>Video Tutorial, the user is taken to the Discovery Center, which offers an ever-expanding library of instructional videos and written articles. The videos cover both photo-editing and photography tutorials. In future, Corel plans to host live webinars to help users learn about the software.

IN USE

Corel PaintShop Pro X6 is separated into different workspaces in a similar way to Adobe Lightroom and Adobe Elements, which allows users to control different things in different workspaces. The Manage workspace allows users to catalogue images and organise everything for post-production. Searching for a specific set of photos is very easy with the help of an impressive image searching/organising system. Images can be filtered by place, event, person, tags and star rating, although the place option depends on the image having GPS data embedded in the image. Overall, the filtering of images is quite impressive and makes the whole process really simple.

The Adjust workspace allows users to make adjustments such as cropping, orientation, white balance, colour fixes, tone mapping, sharpening and noise reduction.

The third workspace is Edit, which contains more advance adjustments such as making selections and multi-layering images.

The HDR feature allows multiple exposures to be blended together to create a high dynamic range image. Another great feature of the HDR function is one-shot HDR. Choose one image and the software will make three separate exposures and then blend it into one. Using raw files, it is possible to achieve an HDR shot of an object in motion – something that is almost impossible using the bracketing method.

I was impressed with the raw-editing software in PaintShop Pro X6 as it had no trouble reading a selection of recent raw files. The adjustment controls such as White Balance, Brightness, Highlight Recovery and Shadows work well, although they would benefit greatly from some visual aids to indicate what values you are changing. For example, under White Balance there is a tint option, but there is no visual indication that shows what turning the tint value up or down actually does. A gradient bar from green to purple would show what values were being changed.

Although the operating speed of PaintShop Pro X6 has been increased, it can still be quite slow when demanding adjustments are made. I found that when using a 64-bit PC with Intel Core i5 processor and Windows 7, on-screen previewing would lag when changing adjustment values. In comparison to other software, PaintShop Pro X6 is still slow, although it is an improvement over previous versions. **AP**

Corel PaintShop Pro X6 is available from **www.corel.com/uk**, priced £59.99 or £44.99 for an upgrade. **PaintShop Pro X6 Ultimate** costs £79.98 or £59.99 for an upgrade

Verdict

COREL PaintShop Pro X6 is packed with automatic photo fixes. Although these automatic fixes are rarely better than doing things manually, they offer a fantastic solution for the beginner or provide a rough guide of what to do. There are also advanced manual controls available for the more experienced users. I found slight adjustments on raw images to be particularly good.

For enthusiast photographers who want quick editing, PaintShop Pro X6 offers great value for money, and it has the functionality and tools to rival most other software. This latest version could still benefit from being a little faster, but overall the new design looks good and the software is easy to use after a little practice.

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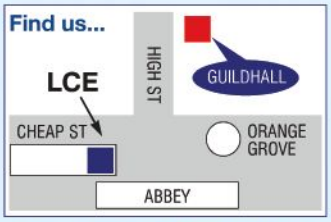
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Hasselblad 50mm CF	£350	Nikkor 35mm f3.5 AIS	£895	Sigma 70mm f2.8 EX DG Nikon	£229
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Hasselblad HM - 16 32 Mag	£395	Nikon D300 body	£395	Voigtlander 58mm f1.4 Nikon	£250
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Canon LF 28-135mm IS USM £225
Sigma EF-500 DG ST Flash EOS £89
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Panasonic

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Pentax K-30
16.2 MEGA PIXELS | 6 FPS

Body Only £439.00 | + 18-55 WR £529.00

Add a spare Pentax D-Li109 battery for **only £55** with the Pentax K-30

Pentax K-500
16.2 MEGA PIXELS | 6 FPS

Body Only £389.00 | + 18-55 VR £449.00

Add a Pentax O-RC1 remote control for **only £23** with the Pentax K-500

Pentax K-50
16.2 MEGA PIXELS

Body Only £529.00 | + 18-55 VR £599.00

Add a Pentax 55-300mm f/4.0-5.8 for **only £279** with the Pentax K-50

Pentax K-5
16.3 MEGA PIXELS | 7 FPS

Body Only £449.00 | + 18-135 WR £749.00

Available whilst stock lasts! Visit us in store, online, or call **01444 23 70 54**

Pentax K-5 II
16.2 MEGA PIXELS

Body Only £679.00 | + 18-55 WR £749.00

Add a SanDisk 16GB Extreme Pro SDHC card for **only £35** with the K-5 II

Pentax 645D + 55mm lens
40 MEGA PIXELS | 77 SEGMENT METERING

In stock at £6,299.00!
See website for full details

0% Finance available.
Call us on 01444 23 70 54 for details.

Pentax WG-3 GPS
16.0 MEGA PIXELS

In stock at only £299.00!
Available in green or purple

Add a Pentax O-RC1 remote control for **only £23** with the Pentax WG-3

Ricoh GR
NEW & IN STOCK

16.2 MEGA PIXELS | BRIGHT f/2.8 6 FPS

In stock at only £599.00!
See website for full details

Add a Ricoh GC-5 leather case for **only £29** with the Ricoh GR

Visit **www.ParkCameras.com/AP** for more Pentax!

PENTAX LENSES

10-17mm f/3.5-4.5 DA ED IF	£399.00
12-24mm f/4 DA ED AL (IF)	£799.00
16-50mm f/2.8 DA* ED AL	£849.00
17-70mm f/4 DA AL IF SDM	£449.00
18-55mm f/3.5-5.6 DA WR	£179.00
18-135mm f/3.5-5.6 DA WR	£499.00
18-270mm f3.5-6.3 ED SDM	£599.00
50-135mm f/2.8 ED IF DA*	£899.00
50-200mm f/4-5.6 ED WR	£199.00
55-300mm f/4.0-5.8	£279.00
60-250mm f4.0 ED (IF)	£1,099.00

All prices include VAT @ 20% Opening times Mon-Sat 9:00am-5:30pm; Thursday 9:00am-7:30pm; Sunday 11:00am-4:30pm.
Store address : York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT. All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price

Prices correct at time of going to press; Prices subject to change; check website for latest prices.

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or e-mail us for sales advice using
sales@parkcameras.com

Phone one of our knowledgeable sales advisors
Monday - Saturday (9:00am - 5:30pm) **or Sunday** (11:00am - 4:30pm)
01444 23 70 60

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SIGMA

Sigma is a world leader in the optical field with top quality lenses available in Sigma, Canon, Nikon, Pentax, Sony and Four Thirds fits. See below to find a lens for you - at LOW PARK CAMERAS PRICES!!

Why not take a visit to our showroom in West Sussex, bring your own DSLR, and test out a Sigma lens!

SIGMA 35mm f/1.4 DG HSM



Many avid photographers will prefer this 35mm lens to the more conventional 50mm. Using a leading edge design and state-of-the-art production technology, the performance of this lens has been honed to the point where it can do full justice to the expressive power of the very latest digital cameras.

Only £699.00 Sigma 67mm DG MC UV filter only **£24.00** with this lens!
SRP £799.99

SIGMA 17-70mm f/2.8-4 DC Macro OS HSM



Mainly used for general-purpose photography, this everyday lens covers a range equivalent to 25.5-105mm on a 35mm camera.

A large-aperture lens that opens up to f/2.8, it's surprisingly compact in size.

Only £349.00 Sigma 72mm DG MC UV filter only **£29.00** with this lens!
SRP £449.99

SIGMA 120-300mm f/2.8 DG OS HSM



Although high-function digital cameras now deliver improved picture quality at high-ISO settings, adjusting your lens to a large aperture is still the most effective strategy for action shots. And even if you have to take the shots from a less-than-ideal position, as is so often the case when shooting sports or on-stage action, this zoom lens, with its maximum focal length of 300mm, lets you open up the aperture all the way to f/2.8.

Only £2,799.00 Sigma 105mm DG MC UV filter only **£99.00** with this lens!
SRP £3,599.99

Fixed Focal Length Lenses

4.5mm f/2.8 EX DC HSM (Fisheye)	£592.00
8mm f/3.5 EX DG (Fisheye)	£618.99
10mm f/2.8 EX DC HSM (Fisheye)	£489.00
15mm f/2.8 EX DG (Fisheye)	£474.99
20mm f/1.8 EX DG	£514.00
24mm f/1.8 EX DG	£432.99
28mm f/1.8 EX DG	£359.99
30mm f/1.4 EX DC HSM	£259.00
50mm f/1.4 EX DG HSM	£379.00
50mm f/2.8 EX DG Macro	£269.00
70mm f/2.8 EX DG Macro	£369.00
85mm f/1.4 EX DG HSM	£669.00
105mm f/2.8 EX DG OS HSM	£549.00
150mm f/2.8 EX DG OS HSM	£699.00
300mm f/2.8 APO EX DG HSM	£2,319.99
500mm f/4.5 APO EX DG HSM	£3,849.99
800mm f/5.6 APO EX DG HSM	£4,349.99

Wide Zoom Lenses

8-16mm f/4-5.6 DC HSM	£549.00
10-20mm f/4-5.6 EX DC HSM	£369.00
10-20mm f/3.5 EX DC HSM	£459.00
12-24mm f/4.5-5.6 DG HSM II	£679.00
17-50mm f/2.8 EX DC OS HSM	£489.00

Standard Zoom Lenses

18-125mm f/3.8-5.6 DC OS HSM	£253.99*
18-200mm f/3.5-6.3 DC OS HSM II	£256.00
18-250mm f/3.5-6.3 DC OS HSM	£389.00
24-70mm f/2.8 EX DG HSM	£599.00

Telephoto Zoom Lenses

50-150mm f/2.8 APO EX DC HSM II	£749.00
50-200mm f/4-5.6 DC OS HSM	£99.99
50-500mm f/5-6.3 DG OS HSM	£999.00
70-200mm f/2.8 EX DG OS HSM	£899.00
70-300mm f/4-5.6 DG Macro	£99.99*
70-300mm f/4-5.6 APO DG Macro	£150.00
70-300mm f/4-5.6 DG OS	£275.00
120-400mm f/4.5-5.6 DG OS HSM	£639.00
150-500mm f/5-6.3 DG OS HSM	£749.00
200-500mm f/2.8 EX DG APO	£12,799.99
300-800mm f/5.6 EX DG HSM	£5,498.00

Teleconverters

1.4x EX DG Teleconverter	£199.99
2x EX DG Teleconverter	£234.99

See our website for the new 19mm, 30mm & 60mm Micro 4/3 lenses

NEW & NOW IN STOCK!

The definitive large aperture APS-C format standard zoom lens.



Sigma 18-35mm f/1.8 DC HSM
ONLY £649.00
was £799.00

SIGMA SD1 - Merrill



46.0 MEGA PIXELS | 3.0" Screen | 5 FPS | MAG ALLOY BODY | CF card

SD1 Merrill Body **£1,549.00** | SD1 Merrill + 17-70 OS **£1,999.99**
Add a SanDisk 16GB Ext. Pro CF for **only £96.49**
3 day test drive available Call 01444 23 70 55 for details

SIGMA DP3 - Merrill



46.0 MEGA PIXELS | 3.0" Screen

DP3 Merrill **£799.99** | NEW & NOW IN STOCK!
Add a SanDisk 16GB Ext. Pro SD for **only £37.49**
3 day test drive available Call 01444 23 70 55 for details

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Find yourself a bargain at **www.ParkCameras.com/Used**

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Canon EF-S 17-55mm f/2.8 IS USM	£599.00
Canon 70-300mm f/4-5.6 IS USM	£249.00
Canon Speedlite 270EX	£99.00
Nikon D80 Body	£159.00
Nikon D300 Body	£299.00
Nikon WT-2 Transmitter	£49.00
Sigma 18-125mm f/3.5-5.6 DC (Canon)	£90.00
Sony DT 18-250mm f/3.5-6.3	£349.00



PART EXCHANGE

Perhaps you're ready to invest in a new camera to take your photography to the next level, or you've simply have some gear that's fallen out of favour and is sat idle. Whatever the reason, part-exchanging can help towards your next photographic purchase. Ask us about this in store or by calling **01444 23 70 60**.



Fujifilm X-E1



16.3 MEGA PIXELS | 2.8" Screen | FUJIFILM X-MOUNT | OLED VIEW FINDER | 1080p FULL HD | SD card

X-E1 Body **£599.00** | X-E1 + 35mm f/1.4 **£1,019.00***
Free lens when purchasing X-E1 + 35mm. See web

Fujifilm X-Pro 1



16.3 MEGA PIXELS | 3.0" Screen | FUJIFILM X-MOUNT | HYBRID VIEW FINDER | 1080p FULL HD | SD card

X-PRO 1 Body **£899.00*** | X-PRO 1 + 35mm f/1.4 **See web**
Add a X-Pro1 leather case for **only £129.00**

Plustek Opticfilm 120

Pro. scanner capable of scanning 35mm film & medium format.



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CamRanger

Wireless Camera Control



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Our Price £14.99
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An ideal bag to safely carry your Compact System Camera & lenses

Lowepro Urban Photo Sling 250



Special Price £49.00*
See website for full details
Visit our website, and watch our product video about this bag



Tamron 10-24mm f/3.5-4.5 Di II LD Asph



Available in Canon, Nikon, Pentax & Sony fits
Our Price £369.00
See website for full details
Add a Hoya 77mm UV(C) Digital HMC filter for **only £25** with this lens

Tamron 18-270mm f/3.5-6.3 Di II VC PZD



Available in Canon, Nikon, & Sony fits
Our Price £349.00
See website for full details
Add a Hoya 62mm UV(C) Digital HMC filter for **only £17** with this lens

Tamron 70-300mm f/4.5-5.6 Di LD Macro 1:2



Available in Canon, Nikon, Pentax & Sony fits
Special Price £89.00*
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Add a Hoya 62mm UV(C) Digital HMC filter for **only £17** with this lens

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PROFESSIONAL Dealer



V2 *Black or White*
14.2 megapixels | 60.0 fps | 1080p movie mode

V2 From **£659**

V2 + 10-30mm Lens	£659
V2 + 10-30mm + 30-110mm	£799
S1 + 11-27.5mm	£375
S1 + 11-27.5mm + 30-110mm	£519



D3200 Black or Red
24.2 megapixels | 4.0 fps | 1080p movie mode

D3200 Body **£318**

D3200 + 18-55mm f3.5-5.6 G AF-S DX VR	£373
D3200 + 18-55mm VR + 55-300mm	£647.05



D5200 *Black, Red or Bronze*
24.1 megapixels | 5.0 fps | 1080p movie mode

D5200 Body **£549**

D5200 + 18-55mm f3.5-5.6 G AF-S DX VR	£619
D5100 From	£336



D600
24.3 megapixels | 5.5 fps | Full Frame CMOS Sensor

D600 From **£1369**

D600 Body	£1369
D600 + 24-85mm f3.5-4.5 VR	£1749

CUSTOMER REVIEW: V2 + 10-30mm
★★★★☆ 'Great price for a great little camera' *Sid – Lancashire*

★★★★★ **CUSTOMER PRODUCT REVIEWS** ★★★★★
There are currently over 7000 product reviews on our site – visit us today to read what our customers think of the products we sell!

CUSTOMER REVIEW: D600 Body
★★★★★ 'Superb replacement for D700' *AlphaMan – N.W. England*

I AM: A Thrill-Seeker
The New Nikon D7100

NEW!

The D7100 is a 24.1-megapixel camera with an EXPEED 3 image processor and together they are capable of delivering lifelike full resolution stills at 6fps and full HD 1080p video recording at 30p, 25p or 24p. Other features include an ISO range of 100-6400 (expandable to HI-2 25,600), 51 Auto Focus points (15 cross types), a 3.2-inch LCD, an optical viewfinder with 100% coverage, dual SD card slots and a 1.3x crop mode.



24.1 megapixels | 6.0 fps | 1080p movie mode

NEW! **D7100** Body	£839
NEW! **D7100** + 18-105mm	£1019

NEW! D7100 From **£839**



D800
24.3 megapixels | 5.5 fps | Full Frame CMOS Sensor

D800 From **£1962**

D800 Body	£1962
D800E Body	£2349



D4
16.2 megapixels | 11.0 fps | Full Frame CMOS Sensor

D4 Body **£4239**

D4 Body	£4239

Nikon D7000
• 16.2 MP • 39 AF Points • 6 FPS Shooting
• 1080p Full-HD Movie Recording

D7000 Body	£582.95
D7000 + 18-105mm VR	£719



Nikon Capture NX2
System requirements: Windows 7, Vista, XP Professional, Home Edition or Mac OS X 10.4.11, 10.5.4. See web for more details **£132.95**
Nikon Capture NX2 Upgrade **£84.99**

SONY



NEX-6 *Black*
16.1 megapixels | 10.0 fps

NEX-6 Body **£549**

NEX-6 + 16-50mm PZ	£649
NEX-6 + 16-50mm PZ + 55-210mm	£829
NEX-5R + 16-50mm PZ	£479
NEX-3N + 16-50mm PZ	£339
NEX-7 Body *Black*	£729
NEX-7 + 18-55mm *Black*	£819

RECOMMENDED LENSES:

Sony E 35mm f1.8 OSS	£379
Sony E 10-18mm f4.0 OSS	£699

A77



24.3 megapixels | 12.0 fps | 1080p movie mode

A77 From **£729**

A58 + 18-55mm	£379
A58 + 18-55mm + 55-200mm	£529

RECOMMENDED LENSES:

Sony 50mm f1.4	£305
Sony 16-50mm f2.8 DT SSM	£499
Sony 16-105mm f3.5-5.6	£479

A99



24.3 megapixels | 6.0 fps | Full Frame CMOS Sensor

A99 From **£2099**

A99 Body *Black*	£2099

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Panasonic



G6
16.05 megapixels | 7.0 fps | 1080p movie mode

G6 Body **£539**

G6 + 14-42mm	£599
G6 + 14-42mm + 45-150mm	£789
G6 + 14-140mm	£939
GF6 + 14-42mm	£399
GF6 + 14-42mm + 45-150mm	£599



GX7 *Black or Silver*
16.0 megapixels | 5.0 fps | 1080p movie mode

NEW!

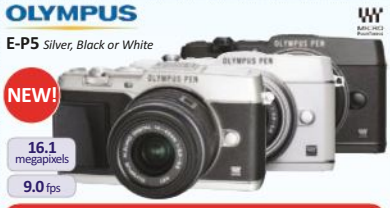
NEW! GX7 Body **£819**

NEW! **GX7** + 14-42mm	£899
NEW! **GX7** + 20mm	£999
GX1 + 14-42mm PZ RRP £749.99	£329

RECOMMENDED LENSES:

12-35mm f2.8 Vario Power OIS	£869
NEW! 14-140mm f3.5-5.6 OIS	£599

OLYMPUS



E-P5 *Silver, Black or White*
NEW!
16.1 megapixels | 9.0 fps

NEW! E-P5 Body **£899**

NEW! **E-P5** + 14-42mm	£999
NEW! **E-P5** + 17mm + VF-4 Electronic Viewfinder	£1349
E-PL5 + 14-42mm	£479
E-PL5 + 14-42mm + 40-150mm	£649
E-PM2 + 14-42mm	£399
E-PM2 + 14-42mm + 40-150mm	£539

OM-D E-M5 *Silver or Black*



16.1 megapixels | 9.0 fps | 1080p movie mode

OM-D E-M5 From **£795**

OM-D E-M5 Body	£795
OM-D E-M5 + 12-50mm	£949

RECOMMENDED LENSES:

Olympus 12mm f2.0 ED Limited Edition	£899
Olympus 17mm f1.8	£399
Olympus 75mm f1.8 PW EZ	£729
Olympus 45mm f1.8	£218

PENTAX

K-5 II



16.3 megapixels | 7.0 fps | 1080p movie mode

K-5 II Body **£656**

K-5 II + 18-55mm WR	£719
K-5 II + 18-135mm WR	£909
K-5 IIs Body	£799
NEW! **K-500**	From £399
NEW! **K-50**	From £529
K-30	From £419

FUJIFILM

X-M1 *Black or Silver*



NEW!
16.3 megapixels | 5.6 fps

NEW! X-M1 From **£599**

With a large 16.3MP APS-C X-Trans CMOS sensor with the addition of an articulated 3.0" LCD screen and Wi-Fi, this model also provides a continuous shooting at 5.6 fps and a start-up time of 0.5 seconds and shutter lag of just 0.05 seconds.

X-M1 Body	£599
X-M1 + 16-50mm	£679

X-E1 *Black or Silver*



16.3 megapixels | 6.0 fps | 1080p movie mode

X-E1 From **£629**

X-E1 Body	£629
X-E1 + 18-55mm	£899
X-Pro1 Body	£949

RECOMMENDED X-MOUNT LENSES:

Fujinon 14mm f2.8 R XF	£699
Fujinon 18mm f2.0 R	£429
Fujinon 35mm f1.4 R	£429
Fujinon 60mm f2.4 R	£465
Fujinon 18-55mm f2.8-4.0 OIS	£499

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Drayton High Road, (opposite ASDA) Norwich. NR6 5DP.



Canon

Capture the moment at 7 frames per second

The new EOS 70D with Wi-Fi capability incorporates the new Dual Pixel CMOS AF technology enabling fast and smooth AF tracking whilst shooting movies or stills in Live View mode.

70D Body	£1079
70D + 18-55mm f3.5-5.6 IS STM	£1199
70D + 18-135mm f3.5-5.6 IS STM	£1399

NEW! 70D From **£1079**

Canon EOS 100D



100D From **£442**

100D Body	£442
100D + 18-55mm f3.5-5.6	£525
100D + 18-55mm f3.5-5.6 IS STM + 40mm f2.8 STM	£669

Canon 700D



700D Body **£490**

700D + 18-55mm f3.5-5.6 IS STM	£586
700D + 18-135mm f3.5-5.6 IS STM	£759
700D + 18-135mm f3.5-5.6 IS STM + 40mm f2.8 STM	£889

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Canon EOS 60D



60D Body **£598**

60D + 18-55mm f3.5-5.6 IS II	£629 Inc Cashback* Price you pay today £679
60D + 18-135mm f3.5-5.6 IS	£749 Inc Cashback* Price you pay today £799
60D + 17-85mm f4.0-5.6 IS USM	£789 Inc Cashback* Price you pay today £839

Canon EOS 7D



7D Body **£1079**

7D + 18-135mm f3.5-5.6 IS	£1204 Inc Cashback* Price you pay today £1289
7D + 15-85mm f3.5-5.6 IS USM	£1454 Inc Cashback* Price you pay today £1539
7D + 70-300mm f4.0-5.6 L IS USM	£2064 Inc Cashback* Price you pay today £2149

Canon EOS 6D



6D Body **£1479**

6D Body	£1329 Inc Cashback* Price you pay today £1479
6D + 24-105mm f4.0 L IS USM	£1849 Inc Cashback* Price you pay today £1999

Canon 5D Mark III



5D Mark III From **£2329**

5D Mark III Body	£2329
5D Mark III + 24-105mm f4 L IS USM	£2975
5D Mark III + 24-70mm f2.8 L USM II	£4108

Canon Cashback* offer ends 31.10.13

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CUSTOMER REVIEW: 5D Mark III + ★★★★★ 'Mind blowingly clear photography' Zielo – Ireland

Tripods

GITZO
GT3542 LS
• 146.5cm Max Height
• 9.4cm Min Height

6X Systematic Series:
GT3542 LS.....£649
GT3542 XLS.....£699
GT4542 LS.....£749
GT5542 LS.....£799
GT5562 GTS.....£1049



Manfrotto Imagine More

055XPROB
• 178.5cm Max Height
• 10cm Min Height

055 Series:
055XDB.....£102
055XB.....£113
055XPROB.....£129
055CXPRO3.....£249
055CXPRO4.....£259



GIOTTO

Silk Road YTL8353
• 171cm Max Height
• 19cm Min Height

SILK ROAD - 3D Column:
YTL9353 Aluminium.....£114
YTL9383 Aluminium.....£124
YTL8353 Carbon Fibre....£229
YTL8354 Carbon Fibre....£229
YTL8383 Carbon Fibre....£259
YTL8384 Carbon Fibre....£269



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Canon Speedlites:



430EX II **£205**

600EX-RT **£409 Inc £60 Cashback* You pay £469**

£60 CASHBACK*

Macrolites:



MR-14EX **£469**



MT-24EX **£749.99**

Nikon Speedlights:



SB700 **£229**

SB910 **£339**

Kits:



R1 Close-Up **£415**



R1C1 **£559**

SONY Flashguns:



HVL-F43M **£275**



HVL-F60AM **£459**

OLYMPUS Flashguns:



FL-300R **£139.99**



FL-600R **£299**

PENTAX Flashguns:



AF 540FGZ **£349.99**



AF 360FGZ **£219.99**

Metz Flashguns:



24 AF-1 **£54.95**



44 AF-1 **£129**



52 AF-1 **£179**



58 AF-2 **£249**

Macro flash:



15 MS-1 **£295.99**

SIGMA Flashguns:



EF 610 DG ST **£109.99**



EF 610 DG Super **£159.99**



EM-140 DG Macro Flash From **£314.99**

Nissin Flashguns:



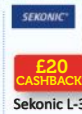
MG8000 **£399**
Di622 II.....**£114.99**
Di700.....**£159**
Di866 Mark II...**£199**

SUNPAK Flashguns:



PZ42X **£109.99**
PF30X.....**£69.99**
16R Pro.....**£337.99**

SEKONIC



£20 CASHBACK*
Sekonic L-308s **£119 Inc C/back* You pay £139**



£30 CASHBACK*
Pro 478DR **£294.99 Inc C/back* You pay £324.99**

GOSSEN



DigiPro F **£159.99**

PocketWizard



MiniTT1 **£149**
FlexTT5 **£149**

£30 CASHBACK*
Plus III Set **£199 Inc £30 Cashback* You pay £229**

£20 CASHBACK*
PlusX Set **£149.99 Inc £20 Cashback* You pay £169.99**



Sand Bag **£9.99**



3m Background Support **£99**

Light Stands From **£10.99**

Softlite Reflector Kits Inc Honeycomb & Diffuser:
42cm £79
55cm £129
70cm £129

Rogue

FlashBender From **£23.99**

INTERFIT

Folding Softbox From **£54.99**

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150 F3.5 E £89
150 F3.5 PE M- Box £149
200 F4.5 PE £179
500 F8 EII £449
2x extender E £139
E14 ext tube £49
120 RFH £69
135N back £129
135W back £249
Polaroid Back £29
Rotary prism £149
AEIII Prism £179
AEII Prism £89
WLF £49
Plain Prism E £39
Angle viewfinder E £179
Winder EII £199
Winder £79
M bracket £69
Speed Grip E £49
Tripod adapter E £59
Metz SCA 386 £49

BRONICA SQ 6x6 USED
SQAi complete £449
SQAi body £249
SQB + 80 + RFH £349
SQ + 80 + RFH £249
65 F4 PS Boxed £149
110 F4 PS macro £279/399
135 F4 PS M- £249
150 F3.5 S £79
150 F4 PS £149/199
200 F4.5 PS M- box £199
2x PS converter M- £219
Polaroid back £39
120 RFH £79
Waist level finder £69
Plain Prism S Boxed £79
SQ AE prism £179
AE Prism Early £99
ME Prism Finder £99
45 prism £139
Metz SCA 386 £49
Lens Hood 65-80 £20
Pro shade S box £49
SQAi Motorwinder £199
Speed grip S £69

BRONICA GS 6x7 USED
150 F4 PG M- £129
G18 Ext Tube box £69
Polaroid Back £39
Speed Grip £89
AE Prism Finder G £129
AE Rotary Prism £169

CANON DIGITAL AF USED
1D MKIV body box £2699
1D MKIII body £899
1D MKIII body scruffy £749
1D MKII body £299
7D body box £749/799
5D MKIII body £1999
5D MK II body £1099
5D MK I body £499
60D body £449
50D body £399
20D body £149
450D body £199
400D body £149
1100D body Mint box £199
1000D body £149
BG-E3 £39
BG-E4 (5D MKI) £69
BG-E5 £69
BG-E6 box £129
G11 compact £229
G9 compact £149
SX40 compact box £199
SX1 IS compact M- box £79
S3 IS compact £69

CANON AF USED
EOS 1V HS body box £399
EOS 1n RS body £299
EOS 3 + PB-E2 £239
EOS 3 £169
EOS 1n body £129
EOS 3 body £129
EOS 5 body £39
EOS 30 body £39
EOS 600 or 650 body ea £20
EOS 300 body £20
EOS 500 body £20
EOS 50E body £20
10-22 F3.5/4.5 M- box £499
15 F2.8 Fisheye £499
17-40 F4 L box £499
17-55 F2.8 IS U £599
17-85 F4/5.6 IS U £199
18-55 F3.5/5.6 IS EFS £79
18-55 F3.5/5.6 EFS £59
18-135 F3.5/5.6 IS £219
18-200 F3.5/5.6 IS £349
20 F2.8 M- box £329
22-55 F4/5.6 £69
24-70 F2.8 L MKI M- £949
28-80 F3.5/5.6 U VI £79
28-135 F3.5/5.6 £249
35 F1.4 L U M- box £849
40 F2.8 STM M- box £159
50 F1.4 U £239
55-200 F4/5.6 U £69
55-250 F4/5.6 IS £139
60 F2.8 EFS £299
70-200 F2.8 L IS U II M- £1599
70-200 F4 IS U L £769
70-300 F4/5.6 IS U £299
75-300 F4/5.6 MKIII £69
80-200 F4.5/5.l6 II £49
85 F1.8 U £249
90 F2.8 TSE £749
100 F2.8 IS U L M- box £639
100 F2.8 mac U £349
100-400 F4.5/5.6 L M- £1099
100-400 F4.5/5.6 L £999
180 F3.5 mac L £849
200-400 F4 Mint £9999
300 F2.8 IS L U M- £3499
300 F2.8 IS L U £2899
300 F4 IS U L £849
400 F2.8 IS U L £5299
400 F4 DO £2999/3499
500 F4 IS L U £4999
600 F4 IS LII U Mint £8999
600 F4 IS L U £5999
2x extender MKI £149
Teleplus 2x DG conv £89
NCE2 charger £99
BP-300 £39
BP-200 £20
BP-50 grip £20
LC-4 wireless kit £119
Angle finder C £139
Tripod mount ring AII W £79

SIGMA CAF USED
8-16 F4.5/5.6 DC M- £449
10-20 F4 EX DC box £299
10-20 F4/5.6 EX DC £299
15-30 F3.5/4.5 EX DG £199
18-50 F2.8 EX DC £199
18-250 F3.5/6.3 DC OS £219
30 F1.4 DC HSM A £399
30 F1.4 EX £199
35 F1.4 DG A M- box £549
50-200 F4/5.6 DC £49
50-500 F4/6.3 EX £549
50-500 F4/6.3 EX £449
70-200 f2.8 EX DG II mac £429
70-300 F4/5.6 APO DG £119
100-300 F4 EX DG box £599
100-300 F4 EX DG £449
105 F2.8 EX DG £319
120-400 F4/5.6 DG OS box £499
170-500 F5/6.3 £399
300-800 F5.6 EX DG £3499
500 F4.5 EX DG £2699
1.4x EX DG conv £169
1.4x EX conv £129
2x EX DG conv £179

OTHER CAF USED
CZ 35 F2 ZE box £479
TAM 10-24 F3.5/4.5 DiII £269
TAM 18-250 F3.5/6.3 £179
TAM 18-270 VC PZD £279
TAM 28-200 XR Di £99
TAM 70-300 F4/5.6 £69
TAM 90 F2.8 £219/269
TAM 180 F3.5 Di M- £439
TOK 19-35 F3.5/4.5 £89
Kenko Pro 300 1.4x DG £149
Kenko Pro 300 2x DG X £149
Kenko Pro 300 2x DG £119
Kenko ext tube set Mint £119

CANON FLASH USED
ST-E2 £129
270EX box £79
420EX £89
550EX £199
580EX £299
ML-3 ring not digital £89
Sigma EM140G ring £199

CANON MF FD USED
T90 Body £49
A1 body £79/179
AE1 body blk/chr £49
AE1-P chrome body £69
AV1 chr body £49
24 F2.8 £79
35-70 F3.5/4.5 £39
35-105 F3.5 £99
35-105 F3.5/4.5 £99
BL 50 F1.4 £49
50 F3.5 Macro £89
50 F3.5 Mac + Tube £119
100 F4 Macro + tube £199
2X A Extender £99
2X B Extender £69
TOK 60-300 F4/5.6 £69
Motor drive MA £69
Winder A £29
Angle finder B £69
AE power winder FN £79
Auto bellows FD £99
Auto bellows FL + slide duplicator £89

CANON FLASH USED
199A £59 244T £29
300TL £49

CONTAX RF USED
G2 body Titanium box £399
28 F2.8 Titanium £299
35-70 F3.5/5.6 tit box £399
90 F2.8 titanium £299
TLA30 flash £29

FUJI DIGITAL USED
XE-1 body £399
18 F2 XF R M- box £269
18-55 F2.8/4 XF OIS £429
60 F2.4 XF R M- £349
ERC for X-Pro1 £99
XS1 M- box £249
HS30 box £149

FUJI MED FORMAT USED
GX617 + 90 + VF + CF box £1999
180 F6.7 GX617 box £899
250 F5.6 GX680 £149
GA645 M- £399
GSW690 MKIII £849
GW690II £399

FUJI 35MM USED
Screw & bayonet SEE WEB

HASSELBLAD XPAN USED
XPan II + 45 F4 £1499
XPan I + 45 F4 £799
30 F5.6 M- box £1599
90 F4 £299

HASSELBLAD 6x6 USED
SWCM + VF chrome £1199
503CXI chrome body £499
500CM + 80CF F2.8 + A12 blk/chr £699
500CM body £199
PM90 prism £199
PME prism box £149
45° Prism late £149
WLF early £49
A12 latest blk/chr £199
A12 late blk/chr £149
E12 blk £249
Polaroid 100 back box £69
503CW winder box £249
50 F2.8 FE M- £699
50 F4 black T* £299
250 F4 FE M- box £599
50 F2.8 CE M- box £699
50 F4 CF FLE £699
50 F4 CF £499
50 F4 black T* £299
80 F2.8 CF M- £499
150 F4 chr £169
150 F4 CFI £549
150 F4 CF £349
Vivitar 2x conv £69

LEICA DIGITAL USED
Digilux 3 box £349
Minilux £199

LEICA M/COMPACT USED
IIIg + 5cm F2 + erc £999
M6 chr body £799
21 F2.8 blk ASP M- box £1899
28 F2.8 M- box £899
35 F2 blk ASP M- box £1499
50 F2 chr £999
CF fLash £69
SF20 flash £79

LEICA SLR USED
R4 body chr £149

LIGHTMETERS USED
Gossen Lunasix III £79
Minolta Flashmeter V £179
Minolta Autometer IVF £179
Minolta Spotmeter F £199
Pentax digital spot M £299
Polaris flash meter + spot VF £129
Sekonic L558 £279

LOWEPRO USED
Pro Runner 450AW £79
Lens Trekker 600AW £99
Dryzone 100 yellow/blk £139
Dryzone 200 yellow/blk £179
Pro Trekker AW £99

MAMIYA 645 AF USED
55 F2.8 AFD M- box £349
55-110 F4.5 M- box £499

MAMIYA 645 USED
645 Pro + 80 F2.8 N + 120 RFH + prism £349
645 Pro TL + 80 + RFH + plain prism £349
645 Pro TL inc 80 F2.8 N + AE Prism + Pro Winder £449
645 Pro SV kit £299
645 Pro TL Body £199
645E body £169
645 Super comp £199
645 Super body £99
45 F2.8 N M- Box £179
50 F4 shift £399
55 F2.8 N £99
55-110 F4.5 £249
70 2.8 C leaf £99
105-210 F4.5 ULD C £249
110 F2.8 N £99
110 F2.8 C £79
150 F3.5 N £99
210 F4 N M- £129
300 F5.6 N ULD-C M- £199
2x converter N £119
Ext Tube 1, 2, 3S each £29
Teleplus/Viv 2x conv ea £49
FE401 AE prism box £179
AE prism 645 Super £129
Plain prism (645 Super) £69
WLF (Super/Pro TL) £69
WLF 645N/1000S/J £79
Polariod Back HP401 £39
Polaroid back £39
120 Insert £20
HA401 120 RFH Box £49
120 Back £39
Winder £79

MAMIYA TLR 6x6 USED
C330 S B/O + WLF £269
C330 F Body + WLF £149
65 F3.5 box late £199
65 F3.5 serviced £169
80 F2.8 late serviced £139
80 F2.8 early £99
180 F4.5 £169
250 f4.5 late serviced £249
250 f4.5 early serviced £179
Paramender £69
CDS Mag Hood box £129

MAMIYA 7 RF 6x7 USED
7II body £849
7I body £499
50 F4.5 L + VF £849
65 F4 box £599
80 F4 N box £649
150 F4.5 M- £449
210 F8 + VF box M- £599
Polarising filter £110
Panoramic kit £49

MAMIYA RB 6x7 USED
Pro SD + 127 KL + RFH + WLF £599
Pro S + 90 F3.8 + 120 RFH £399
Pro S body £149
Pro S body scruffy £99
Prism early £99
WLF £79 Chimney £69
120 645V back £99
Pro S Polaroid back £49
Pro SD Polaroid back £69
50 F4.5 C £269
55 F4 C £199
65 F4 KL £399
90 F3.5 KL £299
180 F4.5 KL M- £249
180 F4.5 C £99
250 F4.5 KL M- box £249
45mm tube SD M- £99
Ext tube 2 £69

MAMIYA RZ 6x7 USED
RZ Pro II + 90 F3.5 + RFH £649
RZ Pro II body £299
RZ Pro body £149
50 F4.5 W M- £269
50 F4.5 ULD M- box £699
65 f4 M- box £329
140 f4.5 W M- macro £349
180 F4.5 M- £179
No 1 or No 2 ext tube ea £69
FE701 prism AE £249
AE prism early £99
Pro II Polaroid back £69
120 Back Pro 1 £39
Pro shade £49
Pro AE hood £119

MANFROTTO USED
055XPROB £99
055CXPRO3 £179
190XPROB £79
190CXPRO4 £149

METZ USED
45CL4D mint box unused £279
45CL4 AA battery £59
45CL1 AA battery £45

MINOLTA/SONY DIGITAL USED
Sony A550 body box £299
Sony A58 body £249
Sony A350 body £149
Sony A200 body £99
Sony RLAM ringlight £179
Sony F42AM flash £139
Sigma EF530DG Super £79
NEX6 + 16-50 M- box £479
NEX3N + 16-50 M- £249

MINOLTA/SONY AF USED
Dynax 800Si + VC700 £69
Dynax 7xi body £49
Dynax 700Si + VC700 £69
Dynax 700Si body £49
Dynax 5 body £39
Dynax 505Si body £29
Dynax 500Si Super body £29
Dynax 400Si body £29
20-35 F3.5/4.5 £229
24-105 F3.5/4.5 £149
28-85 F3.5/4.5 £129
35-70 F4 £69
50 F1.4 £149
50 F1.7 £79
50 F2.8 macro £199
70-210 F4.5/5.6 £69
100-200 F4.5 £59
100-300 F4/5.6 £129
300 F2.8 £2299
500 F8 £369
BP200 grip £39

SONY LENSES USED
18-70 F3.5/5.6 DT £69
18-200 F3.5/6.3 DT £219
18-250 F3.5/6.3 box £299
30 F2.8 SAM £119
50 F2.8 macro £269
70-300 F4.5/5.6 G SSM £549

SIGMA MIN/SONY AF USED
10-20 F4/5.6 EX DC £299
18 F3.5 box £129
18-35 F3.5/4.5 £69
21-35 F3.5/4.2 £129
50 F1.4 EX DG M- box £269
50 F1.4 SAL £229
55-200 F4/5.6 £69
70 F2.8 EX DG £279
170-500 F5/6.3 DG £439
600 F8 £349
1.4x EX DG conv £149
2x EX conv £99
TAM 55-200 F4/5.6 di £49
TAM 70-300 F4/5.6 US C £239
TAM 90 f2.8 Di box £269
TAM 90 f2.8 £199
Teleplus 1.4x conv £69
Teleplus 2x conv £99
Kenko 1.4x Pro 300DG £149
Sony angle finder £79
VC600 (600Si) £29
Min 3200i £19
Min 3600HSD flash £69
Min 5200i £39
Min 5400HS £49
Min 5600HSD M- £149

NIKON DIGITAL AF USED
D3X body £2699
D3 body £1499/1699
D2X body box £399
D800 body £1699
D300s body £599
D300 body £349
D200 body box £199
D100 body £69
D80 body £199
D5100 body M- £249
EH-6 mains charger £59
MBD-10 box £99
MBD-11 £169
MBD-80 box £69
MBD-200 box £49
Coolpix P5000 £79

NIKON AF USED
F5 body M- box £399
F5 body box £299
F5 body scruffy £199
F100 + MB-15 £149
F80 body black £69
F90X body £49
F801 body £49
F55 or F65 body each £29
F601 body £29
10.5 F2.8 GDX £319/429
12-24 F4 DX £499
16-85 F3.5/5.6 AFS VR £379
17-55 F2.8 AFS DX £749
18-35 F3.5/4.5 AFD £299
18-55 F3.5/5.6 VR M- £79
18-55 F3.5/5.6 £69
18-70 F3.5/4.5 AFS DX £129
18-105 F3.5/5.6 VR £139
18-135 F3.5/5.6 AFS £139
20 F2.8 AFD box £429
24 F2.8 AFD box £279
24 F2.8 AF £199
24-70 F2.8 AFS M- box £1099
24-70 F2.8 AFS box £1029
24-85 F3.5/4.5 VR £329
24-120 F3.5/5.6 VR £269
24-120 F3.5/5.6 D £149
28 F2.8 AF N £119
28-80 F3.5/5.6 G £49
28-100 F3.5/5.6 AFD £69
28-200 F3.5/5.6 G £149
28-300 F3.5/5.6 VR M- box £529
35 F1.4 G M- box £999
35 F1.8 AF G £139
35-70 F2.8 AFD £299
50 F1.4 AFD box £179
50 F1.8 AFD £99
55-200 F4/5.6 AFS VR £99
55-200 F4/5.6 AFS £69
60 F2.8 AFS micro £339
60 F2.8 AFD micro £279
70-200 F2.8 VRI £1099
70-200 F4 VR M- £899
75-300 F4/5.6 £79
80-200 F2.8 early £299
80-400 F4.5/5.6 VR £699
80-400 F4.5/5.6 VR £599
85 F3.5 DX VR M- £299
105 F2.8 AFD Micro £379
105 F2.8 AF £349
180 F2.8 AFD M- box £429
200 F2 AFS VRI M- £2699
300 F4 AFS M- box £899
300 F4 AFS grey body £849
400 F2.8 VR M- box £5799
500 F4 AFS VR £4799
TC14EII £279
TC20E £199

SIGMA NAF USED
17-70 F2.8/4 DC OS HSM £249
18-50 F2.8/4 DC OS £139
18-125 F3.8/5.6 DC OS £199
18-125 F3.8/5.6 DC £99
18-200 F3.5/6.3 DC OS £199
24-70 F2.8 EX DG £349
28-70 F2.8 EX DG box £239
28-200 F3.5/5.6 £129
28-300 F3.5/6.3 DG £169
28-300 F3.5/6.3 £99
30 F1.4 EX DC box £199
50-500 F4/6.3 EX DG £549
55-200 F4/5.6 DC HSM £69
55-200 F4/5.6 DC Mint £49
70-300 F4/5.6 APO mac DG £99
105 F2.8 EX £249
120-400 F4/5.6 APO £499
170-500 F5/6.3 DG £399
300 F2.8 EX serviced £1199
300 F4 AFS grey body £849
500 F4.5 EX DG HSM £2699
1.4x EX DG M- £179
1.4x EX conv £99

TAMRON NAF USED
18-250 F3.5/6.3 DiII box £199
18-270 F3.5/5.6 Di VC £279
24-135 F3.5/5.6 box £119
28-300 F3.5/6.3 XR Di £269
55-200 F4/5.6 DiII £49
70-300 F4/5.6 £69/89
90 F2.8 £219
TOK 12-24 F4 ATX II M- £399
TOK 12-24 F4 ATX M- £349
TOK 16-50 F2.8 ATX Pro £439
TOK 35 F2.8 mac M- £199
TOK 50-135 ATX Pro £369
VOIGT 20 F3.5 SL11N M- £349

FLASH / ACCESSORIES USED
DW-30 (WLF for F5) £139
SB-24 £49
SB-25 £69
SB-26 £69
SB-27 £49
SB-28 £69
SB-28DX £69
SB-29 £99
SB-30 £49
SB-80DX £69
SB-600 £169
SB-800 £199
SD-8 box £69
MB-10 (F90X) £29
MB-15 (F100) £49
MB-40 fits F6 M- box £149
ML-3 remote M- box £149
WT-2 box £99

NIKON MF USED
F2 + DP-1 blk £199
F3 body £99/199
FA body £149/199
FE-2 body chr £169
FM2n body chr £179
FM2n body blk £179
FM2 body chr £149
28 F3.5 shift box £499
35-70 F3.3/4.5 AIS £99
35-105 F3.5/4.5 AIS £149
36-72 Series E £79
43-86 F3.5 AI £69
50 F1.2 AIS £399
50 F1.8 AIS £89
50 F1.8 AIS pancake £139
55 F2.8 AIS micro £179
105 F2.5 AIS £149
200 F4 AIS £129
300 F4.5 AI £199
TC14A £149 TC14B £149
TC16A £99
TC200 £59
TC300 £99
MD-12 winder £49
SB-15 £39
SB-16 £69
SB-17 (fit F3) £49
DW-4 6x mag find fit F3 £129
PK-11a, 12 or 13 ea £39
PB-6 bellows £169

NOBLEX USED
135UC £399

OLYMPUS DIGITAL USED
E1 + 14-42 £149
E510 body £179
E500 body £129
E420 body £129
E410 +14-42 £179
E300 body £129
14-42 F3.5/5.6 £79
14-45 F3.5/5.6 £169
35 F3.5 £139
40-150 F3.5/4.5 £79
40-150 F4/5.6 £79
Sigma 10-20 F4/5.6 DC £239
Pen E-PL3 + 14-42 II £249
Pen E-PL2 + 14-42 II £199
Pen E-PL1 + 14-42 £149
Pen E-PM1 body £149
12-50 F3.5/6.3 EZ M- £199
14-150 F4/5.6 £299
40-150 F4/5.6 £119
70 F2.8 LTD M- £379

OLYMPUS MF OM USED
OM-4Ti body blk £199
OM-4 body blk £139
OM-1n body £149
OM-2 chr body £129
OM-20 body £60
OM-10 chr body £49
OM-10 blk body £49
24 F2.8 £169
28 F3.5 £49
35-70 F3.5/4.5 £99
35-70 F4 £89
35-105 F3.5/4.5 £129
50 F1.4 £99
50 F3.5 macro £99
65-200 F4 box £149
75-150 F4 £49
135 F3.5 £39
180 F2.8 £399
200 F4 £89
Sigma 500 F7.2 £199
Olympus Auto bellows + slide copier M- £169
Man ext tube 7/14/25 ea. £15
Auto ext tube 14 £20
F280 flash £69
T32 flash £39

PANASONIC DIGITAL USED
GH2 body box £399
G3 Olympic kit M- box £349
G3 body box £149
G1 body £79
GF6 + 14-42 mint £349
GF3 body mint box £149
GF2 body box £79
14 F2.5 £99
14-42 F3.5/5.6 X M- £169
14-42 F3.5/5.6 £69
14-45 F3.5/5.6 £149
14-50 F3.8/5.6 OIS £299
14-140 F4/5.6 M- box £299
20 F1.7 £199
45 F2.8 macro M- £449
45-200 F4/5.6 OIS £169
100-300 F4/5.6 £379
MA2 M mount adapt £149
FL360 flash £149

PENTAX 645 DIGITAL AF USED
45 F2.8 AL £379
45-85 F4.5 FA M- box £749
80-160 F4.5 FA £599

PENTAX DIGITAL AF USED
K5D body £349
K30 body £329
K7D body £299
K20D body box £249
Kx body box £169
TR Power pack 3 £129

PENTAX 35mm AF USED
12-24 F4 £599
15 F4 M- £429
17-70 F4 SDM M- box £349
18-55 F3.5/5.6 £49
21 F3.2 AL Limited £369
28-70 F4 AL £69
35 F2.8 Limited M- £299
40 F2.8 Limited M- £279
50-135 F2.8 SDM M- box £699
50-200 F4/5.6 WR M- £99
70 F2.8 Limited £379
70-200 F4/5.6 £79
70-300 F4/5.6 £79
80-200 F4.7/5.6 £49
100-300 F4/5.6 £99
DBG2 grip £79
AFG200 £49
AF500FGZ flash £79
AF540FGZ £239

SIGMA PKAF USED
8 F4 EX M- box £279
18-250 F3.5/6.3 OS £249
28-200 F3.5/5.6 £79
50-200 F4/5.6 WR £99
70-300 F4/5.6 DG £79
105 F2.8 EX DG M- box £329
Samyang 8 F3.5 M- box £179
TAM 17-50 F2.8 XR Di £249
TAM 18-200 XR DiII £139
TAM 70-300 F4/5.6 Di £79

PENTAX 35mm MF USED
LX + FA1W prism £249
LX + FA1W prism £349
K2 body chrome £79
K1000 body chr £79
M42 300 F4 M- £279
28 F3.5 £49
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EPSON

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At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **independent** ink tests that agree…

Total Digital Photography — **Ink Test Winner**

"Jet Tec's colours were superb, with single greys and blacks very close to Epson …so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"
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T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830 ,830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
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T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	*C64, C66, C84, C86,*
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	*CX3600/3650, CX6400, CX6600*
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	***Parasol Inks***
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T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	***Seahorse Inks***
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	*Photo R800, R1800*
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T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
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T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	*D68, D88,*
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	*DX3800/3850, DX4200/4250, DX4800/4850*
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	***Teddy Bear Inks***
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	*S20, S21, SX100/105/110/115/200/205/210/215*
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	*SX400/405/415/515, D78/92/120, B40W, BX300*
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	*DX4000/4400/5000/6000/7000/7400/8400/9400*
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	*Photo 1400*
T0791/2/3, each	£12.99 10ml	Check Website.	***Owl Inks***
T0794/5/6, each	£12.99 10ml	Check Website.	
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T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	*R265/285/360, RX560/585/685*
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T0877/8/9, each	£9.99 11.4ml	Check Website.	
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T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	***Husky Inks***
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	*S22, SX125/130, SX420W/425W/445W,*
T1281 Black	£7.99 5.9ml	£4.99 13ml	*BX305F*
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No.18XL Black	£14.99 11.5ml	£4.99 18ml	*XP302, XP305, XP402, XP405*
No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml	***High Capacity Daisy Inks***
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No.17 Black	£20.99
No.23 Black	£19.99
No.24 Colour	£22.99
No.27 Colour	£22.99
No.28 Black	£18.99
No.29 Colour	£19.99
No.32 Black	£22.99
No.33 Colour	£24.99
No.36 Black	£19.99
No.37 Colour	£20.99
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16GB	30MB/s	~~£57.22~~ £10.99

Sandisk Extreme C10: 30&45MB/s

4GB	30MB/s	~~£21.33~~ £7.99
8GB	30MB/s	~~£37.42~~ £9.99
16GB	45MB/s	~~£46.02~~ £14.99
32GB	45MB/s	~~£67.65~~ £27.99
64GB	45MB/s	~~£92.34~~ £57.99

Sandisk Ultra 30MB/s

4GB	30MB/s	~~£21.76~~ £13.99
8GB	30MB/s	~~£36.12~~ £19.99
16GB	30MB/s	~~£70.06~~ £34.99

Sandisk Extreme 60MB/s

8GB	60MB/s	~~£67.02~~ £27.99
16GB	60MB/s	~~£116.19~~ £45.99
32GB	60MB/s	~~£206.89~~ £76.99
64GB	60MB/s	~~£365.45~~ £139.99

Sandisk Ultra C10: 30MB/s

8GB	30MB/s	~~£37.42~~ £7.99
16GB	30MB/s	~~£46.02~~ £12.99
32GB	30MB/s	~~£67.65~~ £24.99
64GB	30MB/s	~~£92.34~~ £48.99

Lexar

Compact Flash: 800X

8GB	120MB/s	~~£177.38~~ £34.99
16GB	120MB/s	~~£271.30~~ £67.99
32GB	120MB/s	~~£384.30~~ £109.99

Compact Flash: 1000X

16GB	150MB/s	~~£371.30~~ £99.99
32GB	150MB/s	~~£569.56~~ £189.99

SDHC Class 10: 400X

8GB	60MB/s	~~£130.73~~ £14.99
16GB	60MB/s	~~£198.47~~ £22.99
32GB	60MB/s	~~£248.54~~ £39.99

DELKIN DEVICES

Compact Flash: 500X

8GB	75MB/s	~~£39.99~~ £14.99
16GB	75MB/s	~~£59.99~~ £19.99
32GB	75MB/s	~~£79.99~~ £34.99

Compact Flash: 1000X

16GB	150MB/s	~~£99.99~~ £49.99
32GB	150MB/s	~~£189.99~~ £84.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-2L/LH	for Canon	£9.99
NB-3L	for Canon	£9.99
NB-4L	for Canon	£9.99
NB-5L	for Canon	£9.99
NB-6L	for Canon	£9.99
NB-7L	for Canon	£12.99
NB-8L	for Canon	£9.99
NB-9L	for Canon	£9.99
NB-10L	for Canon	£12.99
BP-511	for Canon	£12.99
LP-E5	for Canon	£12.99
LP-E6	for Canon	~~£29.99~~ £19.99
LP-E8	for Canon	£15.99
LP-E10	for Canon	£12.99
NP40	for Fuji	£9.99
NP45	for Fuji	£9.99
NP50	for Fuji	£9.99
NP95	for Fuji	£9.99
NP140	for Fuji	£12.99
NP150	for Fuji	£19.99
NP400	for Minolta	£12.99
EN-EL1	for Nikon	£9.99
EN-EL3/3A	for Nikon	£9.99
EN-EL3E	for Nikon	£14.99
EN-EL5	for Nikon	£9.99
EN-EL9	for Nikon	£12.99
EN-EL10	for Nikon	£9.99
EN-EL11	for Nikon	£9.99
EN-EL12	for Nikon	£9.99
EN-EL14	for Nikon NEW	£19.99
EN-EL15	for Nikon NEW	£24.99
EN-EL19	for Nikon	£12.99
EN-EL20	for Nikon	£14.99
Li10B/12B	for Olympus	£9.99
Li40B/42B	for Olympus	£9.99
Li50B	for Olympus	£9.99
BLM-1	for Olympus	£12.99
BLS-1	for Olympus	£12.99
CGA-S005	for Panasonic	£9.99
CGR-S006	for Panasonic	£9.99
CGA-S007	for Panasonic	£9.99
DMW-BCG10	for Panasonic	£19.99
DMW-BCJ13	for Panasonic	£19.99
DMW-BCK7	for Panasonic	£19.99
DMW-BLB13	for Panasonic	£19.99
DMW-BLE9	for Panasonic	£14.99
DMW-BMB9	for Panasonic	£24.99
D-Li50	for Pentax	£12.99
D-Li90	for Pentax	£12.99
D-Li109	for Pentax	£12.99
SLM-1137D	for Samsung	£9.99
SLM-1674	for Samsung	£12.99
BG-1	for Sony	£19.99
NP-FM500H	for Sony	£19.99
NP-FH50	for Sony	£19.99
NP-FW50	for Sony	£24.99

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For **Canon** 5DMkII:	£99.99
For **Canon** 5DMkIII:	£99.99
For **Canon** 7D:	£99.99
For **Canon** 30/40/50D:	£59.99
For **Canon** 60D:	£99.99
For **Canon** 450/500D:	£69.99
For **Canon** 550D:	£99.99
For **Canon** 600/650D:	£99.99
For **Canon** 1000D:	£69.99
For **Nikon** D80/D90:	£59.99
For **Nikon** D800/D800E:	£99.99
For **Nikon** D7000:	£99.99

SQUARE FILTERS

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

P-Type Adapter Rings

49mm	Adapter Ring	£4.99
52mm	Adapter Ring	£4.99
55mm	Adapter Ring	£4.99
58mm	Adapter Ring	£4.99
62mm	Adapter Ring	£4.99
67mm	Adapter Ring	£4.99
72mm	Adapter Ring	£4.99
77mm	Adapter Ring	£4.99
82mm	Adapter Ring	£4.99

P-Type Holders

Holder	Standard	£5.99
Holder	Wide Angle	£6.99
Hood	Modular	£6.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.99

P-Type Six-Piece Neutral Density Filter Kit

~~£49.99~~ **£43.99**

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

P-Type Filters (84mm wide)

Circular Polarizing	£29.99
ND2	£9.99
ND4	£9.99
ND8 *NEW*	£10.99
ND2 Soft Graduated	£11.99
ND2 Hard Graduated	£11.99
ND4 Soft Graduated	£11.99
ND4 Hard Graduated	£11.99
ND8 Soft Graduated *NEW*	£13.99
ND8 Hard Graduated *NEW*	£13.99
Light Blue Graduated	£11.99
Dark Blue Graduated	£11.99
Cool Blue Graduated	£11.99
Light Sunset Graduated	£11.99
Dark Sunset Graduated	£11.99
Light Tobacco Graduated	£11.99
Dark Tobacco Graduated	£11.99
Light Mauve Graduated	£11.99
Dark Mauve Graduated	£11.99
Light Red Graduated	£11.99
Dark Red Graduated	£11.99
Light Green Graduated	£11.99
Dark Green Graduated	£11.99
Light Yellow Graduated	£11.99
Dark Yellow Graduated	£11.99
Light Fog	£9.99
Strong Fog	£9.99
Light Diffuser	£9.99
Strong Diffuser	£9.99
Starburst 4x,6x,8x, each	£12.99
Close-Up +1,+2,+4, each	£12.99
80A, 80B, 80C, each	£9.99
81A, 81B, 81C, each	£9.99
82A, 82B, 82C, each	£9.99
85A, 85B, 85C, each	£9.99
Red, Orange, each	£9.99
Yellow, Green, each	£9.99

Many more P-Type filters in stock!

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62	Canon 50/1.8	£9.99
ES-71II	Canon 50/1.4	£9.99
ET-60	Canon 75-300/4-5.6	£9.99
ET-65B	Canon 70-300/4-5.6	£9.99
ET-67	Canon 100/2.8 Macro	£9.99
ET-67B	Canon 60/2.8	£9.99
EW-60C	Canon 18-55 IS	£7.99
EW-73B	Canon 17-85 IS	£9.99
EW-78BII	Canon 28-135 IS	£9.99
EW-78D	Canon 18-200 IS	£9.99
EW-78E	Canon 15-85 IS	£12.99
EW-83E	Canon 17-40/4.0	£12.99
EW-83J	Canon 17-55/2.8	£12.99
HB-25	Nikon 24-85, 24-120	£12.99
HB-37	Nikon 55-200 VR	£7.99
HB-45	Nikon 18-55 VR	£7.99
SH-006	Sony 18-70/3.5-5.6	£9.99
SH-108	Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm	Shaped Petal Hood	£6.99
55mm	Shaped Petal Hood	£6.99
58mm	Shaped Petal Hood	£6.99
62mm	Shaped Petal Hood	£7.99
67mm	Shaped Petal Hood	£7.99
72mm	Shaped Petal Hood	£9.99
77mm	Shaped Petal Hood	£9.99
82mm	Shaped Petal Hood	£11.99
46mm	Rubber Hood	£3.99
52mm	Rubber Hood	£3.99
55mm	Rubber Hood	£3.99
58mm	Rubber Hood	£3.99
62mm	Rubber Hood	£4.99
67mm	Rubber Hood	£4.99
72mm	Rubber Hood	£5.99
77mm	Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm	UV / Haze	£6.99
52mm	UV / Haze	£6.99
55mm	UV / Haze	£7.99
58mm	UV / Haze	£8.99
62mm	UV / Haze	£9.99
67mm	UV / Haze	£10.99
72mm	UV / Haze	£11.99
77mm	UV / Haze	£14.99
82mm	UV / Haze	£17.99
86mm	UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm	Circular Polarizing	£18.99
52mm	Circular Polarizing	£19.99
55mm	Circular Polarizing	£21.99
58mm	Circular Polarizing	£24.99
62mm	Circular Polarizing	£29.99
67mm	Circular Polarizing	£34.99
72mm	Circular Polarizing	£39.99
77mm	Circular Polarizing	£44.99
82mm	Circular Polarizing	£49.99
86mm	Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm	Skylight	£7.99
55mm	Skylight	£8.99
58mm	Skylight	£9.99
62mm	Skylight	£10.99
67mm	Skylight	£11.99
72mm	Skylight	£13.99
77mm	Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

52mm	ND4 / ND8	£11.99
55mm	ND4 / ND8	£12.99
58mm	ND4 / ND8	£14.99
62mm	ND4 / ND8	£17.99
67mm	ND4 / ND8	£22.99
72mm	ND4 / ND8	£29.99
77mm	ND4 / ND8	£34.99

More sizes in stock, from 37 to 82mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm	Close-Up Set	£26.99
55mm	Close-Up Set	£29.99
58mm	Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm	Starburst x4/6/8, each	£11.99
58mm	Starburst x4/6/8, each	£15.99
67mm	Starburst x4/6/8, each	£21.99
72mm	Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm	2.0X or 0.5X converter	£35.99
55mm	2.0X or 0.5X converter	£37.99
58mm	2.0X or 0.5X converter	£39.99

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new **Mk II** version features both imporvied optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

FaderND MkII (2-8 stop)

52mm	FaderND MkII	£56.99
55mm	FaderND MkII	£59.99
58mm	FaderND MkII	£62.99
62mm	FaderND MkII	£69.99
67mm	FaderND MkII	£79.99
72mm	FaderND MkII	£89.99
77mm	FaderND MkII	£99.99

ND500MC (fixed 9 stop)

52mm	ND500MC	£39.99
58mm	ND500MC	£47.99
67mm	ND500MC	£55.99
72mm	ND500MC	£59.99
77mm	ND500MC	£64.99

Genuine LightCraftWorkshop filters - beware of immitations!

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!

This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm
Nikon: 52, 55, 58, 62, 67mm
Pentax K: 52, 55, 58, 62, 67mm
Olympus: 52, 55, 58, 62, 67mm
Sony: 52, 55, 58, 62, 67mm

Coupling Rings - £11.99

Used to attach two lenses together via their filter threads, achieving high magnifications

52-52mm, 52-55mm, 52-58mm
55-55mm, 55-58mm, 58-58mm

T2 Mounts - £12.99

Canon, Nikon, Sony, Oly, Pentax

Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes	£17.99
Autofocus Tubes	£134.99

Extension Bellows



Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

£49.99

Right Angle Viewfinders



Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA	1000mAh Duracell	£6.99
AA	2450mAh Duracell	£6.99
AA	2500mAh GP	£9.99
AA	2850mAh Ansmann	£13.99
AA	2900mAh Delkin	~~£14.99~~ £9.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA	850mAh equivalent (4)	£5.99
AA	2050mAh equivalent (4)	£7.99

Ultimate Lithium



Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA	Ultimate Lithium (4)	£6.99
AA	Ultimate Lithium (4)	~~£7.99~~ £5.99

Universal Charger



The **NEW** Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website. **£19.99**

Dedicated Charger

A dedicated Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. **£14.99**

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A	Energizer Lithium (1)	£1.99
CR2	Energizer Lithium (1)	£1.99
2CR5	Energizer Lithium (1)	£3.99
CRV3	Energizer Lithium (1)	£5.99
LR44	Energizer Alkaline (2)	£1.99
CR2025, CR2032	etc	£1.99

Full range of coin cells in stock

SPIRIT LEVELS

Bubble Spirit Levels



These simply mount onto the hot shoe of a DSLR camera.

Twin Axis	Normal Hotshoe	£7.99
Twin Axis	Sony Hotshoe	£7.99
Triple Axis	Normal Hotshoe	£9.99
Triple Axis	Sony Hotshoe	£9.99

CLEANING

Sensor Cleaning

LensPen SensorKlear Loupe	6X magnification, with LEDs	£39.99
LensPen SensorKlear Loupe Kit	inc. Loupe, Blower, SensorKlear	£49.99
Green Clean Sensor Cleaning Kit	inc. Mini Vacuum, swabs, wipes	£64.99
Green Clean Sensor Cleaning Wet'n'Dry Swabs	pack of 4	£15.99

Lens Cleaning

LensPen Original	Carbon-tipped pen with built-in cleaning brush	£7.99
LensPen DSLR Pro Kit	Cloth, Pen, FilterKlear, MicroPro	~~£24.99~~ £17.99
Spudz 6x6	Washable microfibre cloth with neoprene pouch and belt/key clip	£4.99

Massive range of cleaning equipment on our website and in stock.

Telephone: 01926 339977 or 0800 1077 211

www.premier-ink.co.uk

Premier Ink, Longfield Road, Leamington Spa, CV31 1XB

E&OE. Prices may be subject to change, but hopefully not!

The U.K.s Largest Used Equipment Specialist

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We also PART EXCHANGE and BUY FOR CASH
Good quality equipment always wanted

Bronica ETRS/Si
ETRSi Complete + AEII Prism ....E+ £199 - £249
ETRSi Complete + Plain Prism ..E+ / E++ £269 - £279
ETRSi Complete........................E+ / E++ £219 - £289
ETRSi Body + Speed Grip..............................E+ £149
ETRS Complete + Speed Grip........................E+ £199
ETRS Complete ....E+ £179
ETRC Complete + AE Meter Prism ....E+ £229
30mm F3.5 PE Fisheye....................E++ £699 - £749
40mm F4 E...............................E+ / E++ £79 - £149
45-90mm F4-5.6 PE ....E++ £399 - £449
50mm F2.8 E ....E+ £99
70-140mm F4.5 PE ....E++ £599
75mm F2.8 EII..E+ £79
100-220mm F4.8 PE ....E++ £499
150mm F3.5 E ....As Seen / Unused £59 - £129
150mm F3.5 PE ....E++ £129 - £149
200mm F4.5 E ....E+ / Unused £119 - £249
200mm F4.5 PE ....Unused £279
200mm F5.6 E...E++ £129
250mm F5.6 E..................As Seen / E++ £79 - £159
500mm F8 E ....E+ £349
2x Converter E ....E++ £69
120 E Mag.................................E+ / E++ £20 - £35
120 Ei Mag...............................E+ / Mint- £35 - £55
Polaroid Mag E............................E+ / E++ £15 - £59
AEII Meter Prism...E+ £49
Prism Finder E.......................As Seen / Exc £25 - £39
Rotary Finder E.......................................As Seen £49
Motorwinder E ....E++ £85
Motorwinder Ei ....E+ £85
Pro Shade E ....E+ £25
SCA386 Flash Adapter ....E+ / E++ £25 - £45

Bronica SQA/Ai/B
SQAM Body Only......................E+ / E++ £125 - £129
65mm F4 PS.....................E++ / Unused £149 - £249
150mm F3.5 S ....E+ £59
150mm F4 PS ....E+ £125
SQA 220J Mag ....E+ £75
SQB 120 Mag..E+ £35
Polaroid Mag S..Exc £25
AE Prism Finder S..E+ £89
ME Prism Finder S..E+ £99
Prism Finder S...E+ £69
Proshade S ....As Seen / E++ £15 - £35

Canon EOS



EOS 1VHS Body Only ....E+ £449
EOS 1V Body Only ....E+ £329
EOS 1 + E1 Booster ....E+ £129 - £149
EOS 1 Body Only ....Exc / E+ £79 - £99
EOS 3 + E2 Booster...E+ £149
EOS 3 Body Only ....As Seen / E+ £99 - £119
EOS 30 Body Only........................E+ / E++ £49 - £79
EOS 30E Body Only ....As Seen £39
EOS 33 + 28-90mm ....E++ £89
EOS 33 Body Only ....E+ / E++ £49
EOS 5 Body Only...........................E+ / E++ £39 - £49
EOS 5 QD Body Only...E+ £59
EOS 50E + BP50 Grip.............As Seen / E+ £39 - £69
EOS 50E Body Only.....................E+ / E++ £25 - £49
EOS 3000N Body Only......................................E++ £25
EOS 300V Body Only ....E+ £15 - £35
EOS 300 + 28-80mm ....E++ £39
EOS 300 Body Only......................E+ / E++ £15 - £29
EOS 3000 Body Only.......................................E++ £19
10-22mm F3.5-4.5 EFS ....E++ / Mint- £399 - £429
17-40mm F4 L USM ....E+ / E++ £409 - £499
17-85mm F4-5.6 IS USM .....E+ / Unused £159 - £279
18-55mm F3.5-5.6 EFS III ....E++ £49
18-55mm f3.5-5.6 EFS IS II..........................Mint- £89
18-55mm F3.5-5.6 IS EFS ....E++ / Mint- £69 - £79
18-55mm F3.5-5.6 IS STM.........................Mint- £119
18-200mm F3.5-5.6 IS EFS.............E++ / Mint- £289
24mm f1.4 L MKII..................................Mint- £1,099
24mm F2.8 EF ....E+ / E++ £199 - £239
24-70mm F2.8 L USM ..As Seen / Mint- £749 - £1,099
24-85mm F3.5-4.5 USM..................................E++ £149
24-105mm F4 L IS USM....................................E+ £529
28mm f2.8 EF..E++ £119
28mm F2.8 IS USM ....Mint- £479
28-80mm F3.5-5.6 EF ....E++ £39
28-80mm F3.5-5.6 USM ....E+ £29
28-105mm F3.5-4.5 USM...As Seen / E++ £79 - £149
28-135mm F3.5-5.6 IS USM...........................E++ £199
35-350mm F3.5-5.6 L USM ....E+ £749
45mm F2.8 TS-E..E++ £849
50mm f1.2 L USM ....E++ / Mint- £999
50mm F1.8 EF II ....E++ £59
55-200mm F4.5-5.6 USM ....Unused £99
55-200mm F4.5-5.6 USM II...E++ / Unused £89 - £99
55-250mm F4-5.6 EFS IS ....E++ £129
55-250mm F4-5.6 EFS IS MKII.....................Mint- £139
70-200mm F4 L IS USM ....E++ £719
70-200mm f4 L USM..............E+ / Mint- £359 - £399
70-300mm f4-5.6 IS USM...............................E++ £279
70-300mm F4.5-5.6 DO IS USME+ / E++ £489 - £549
75-300mm F4-5.6 IS USM...............................E++ £239
75-300mm F4-5.6 USM......................................E++ £89
75-300mm F4-5.6 USM III...................................E+ £99
80-200mm F4.5-5.6 EF II ....E++ £59
100mm F2.8 USM Macro...E++ / Unused £289 - £349
100-300mm F4.5-5.6 USM ....E+ £79
100-300mm F5.6 EF L.....................................E++ £299
135mm F2 L USM ....E+ £599
300mm F4 L IS USM.............E++ / Mint- £919 - £949
400mm F2.8 L IS USM........E+ / E++ £4,899 - £5,149
400mm f4 DO IS USM.........E+ / E++ £3,849 - £3,999
500mm F4.5 L USM ....E+ £2,499
600mm F4 L IS USM....................................E++ £5,499
Arsat 80mm F2.8 MC Shift ....E+ £169
Sigma 8mm F4 EX Fisheye ....E++ £449
Sigma 10-20mm F4-5.6 DC HSM ....E++ £269
Sigma 12-24mm F4.5-5.6 EX DG HSM ....E++ £349
Sigma 24mm F2.8 Super Wide II.....................E++ £79
Sigma 28-105mm F4-5.6 UC AF ....E++ £69
Sigma 30mm F1.4 EX DC HSM ....E++ £239
Sigma 70-210mm F2.8 Apo ....E+ £179
Sigma 70-210mm F3.5-4.5 Apo...............Unused £89
Sigma 70-300mm F4-5.6 Apo Macro..........E++ £109
Sigma 75-300mm F4.5-5.6 Apo......................E+ £69
Sigma 105mm F2.8 EX DG Macro...............E++ £259
Sigma 150-500mm F5-6.3 APO DG OS HSME++ £599
Sigma 170-500mm F5-6.3 Apo
......................................As Seen / E++ £199 - £349
Sigma 300mm F2.8 Apo.........................Unused £399
Sigma 300mm F4 Apo ....E++ / Mint- £149 - £159
Sigma 400mm F5.6 Apo Tele Macro ....Unused £299
Tamron 24-70mm F3.3-5.6 Asph.................Mint- £89
Tamron 28-105mm F2.8 SP LD...................E++ £299
Tamron 60mm F2 Di II (if) Macro................Mint- £249
Tamron 70-200mm F2.8 Di LD (if) Macro....Mint- £399
Tamron 70-300mm F4-5.6 Di VC USD ....Mint- £219
Tokina 12-24mm F4 AF PRO DX ATX MKII ...Mint- £349
Tokina 16-28mm F2.8 ATX FX.....................Mint- £589
Tokina 100-300mm F5.6-6.7 ....E++ / Unused £59
Tokina 300mm F2.8 ATX SD ....Unused £999
Zeiss 35mm F2 ZE Distagon ....E++ £599
1.4x EF II Extender ....E++ £209
2x EF Extender..........................E+ / E++ £149 - £159
Tamron 2x AF MC7 Converter.......................E++ £39
Vivitar 2x Converter......................................E++ £35
220EX Speedlite ....E+ £39
300EZ Speedlite ....E+ / E++ £9 - £29
380EX Speedlite...................................E+ / E++ £79
420EX Speedlite ....E++ £119
420EZ Speedlite...E++ £39
430EX II Speedlite.......................................E++ £149
480EG Speedlite ....E++ £99
540EZ Speedlite ....E+ / E++ £59 - £79
550EX Speedlite.................................E+ / E++ £149
580EX Speedlite.................E++ / Mint- £179 - £189
600EX-RT Speedlite ....Mint £349
ML3 Macrolite...E++ £59
MR-14EX Macro Ringlite ....Mint- £349 - £359
ST-E2 Transmitter ....E++ / Mint- £89 - £109
Sigma EF500 DG ST Flash ....E++ £79
Sigma EF430 Flash ....Unused £49
Sigma EF430ST Flash ....Unused £69
Sigma EF500 ST Flash ....E+ £49

Canon Manual



F1NAE Black Body Only ....E+ £179
T90 Body + Databack....................................E+ £119
T90 Body Only ....E+ / E++ £79 - £99
T70 + 50mm F1.8 ....E++ £39
T70 Body Only...E+ / E++ £29
A1 Black + 50mm F1.8 ....E+ £79
A1 Black + 50mm F1.8 + Winder ....E+ £99
A1 Black + Sigma 28-70mm ....E+ £89
A1 Black Body Only ....Exc / E+ £59 - £79
AE1 Chrome Body Only....................................E+ £49
AT1 Chrome Body Only ....E+ £39 - £49
AV1 Chrome + 50mm F1.8..............................E+ £49
AV1 Chrome Body Only....................................E+ £49
EXEE + 50mm F1.8 ....E+ £49
FTb QL Chrome Body Only...............................E+ £59
24mm F1.4 FD L ....E+ £499
24-35mm F3.5 FD L ....E++ £349
28mm F2.8 FD.............................E+ / E++ £29 - £35
28-55mm F3.5-4.5 FD ....E+ £49
28-85mm F4 FD..E+ £99
35-70mm F3.5-4.5 FD..............................E+ £25 - £29
35-70mm F4 FD AF ....E++ £59
70-210mm F4 FD ....As Seen / E++ £29 - £79
75-200mm F4.5 FD ....Exc / E++ £29 - £49
100mm F2.8 B/lock..E+ £75
100mm F2.8 FD..E++ £79
100mm F4 FD Macro ....E++ £119
100mm F4 FD Macro + Tube ....E+ £119
100-300mm F5.6 FD ....Exc / E++ £39 - £79
135mm F3.5 FD ....E+ £29
300mm F5.6 FD.....................................E+ £59 - £79
300mm F2.8 FD L..................Exc / E++ £799 - £850
400mm F4.5 B/lock..E+ £349
Tokina 300mm F2.8 ATX ....E++ / Unused £399 - £599
Tokina 400mm F5.6 SD ....Unused £129
Vivitar 19mm F3.8 MC......................................E+ £49
Vivitar 100mm F3.5 MC Macro........................E++ £49
Vivitar 300mm F5.6 ....E++ £45
Autobellows ....E++ / Mint- £85 - £89
Angle Finder A2 ....E++ £49
Angle Finder B ....E+ / E++ £25 - £39
Speed Finder F................................As Seen £45 - £65
177A Speedlite ....E+ / E++ £9 - £15
244T Speedlite ....E+ / E++ £9 - £15
277T Speedlite ....E+ / E++ £15 - £19
300TL Speedlite.............................E+ / E++ £25 - £49
480G Speedlite..E+ £99
533G Speedlite ....E++ £69
ML3 Macrolite ....E+ / Mint- £39 - £59
AE Motordrive FN ....As Seen £65
AE Powerwinder FN..E+ £65
Winder A...E+ / E++ £9 - £25

Contax 645 Series
Aptus 75 Back (33Mp) ....E++ £5,999
35mm F3.5 Distagon..............E+ / Mint- £849 - £949
45mm F2.8 Distagon ....E++ / Mint- £599 - £699
45-90mm F4.5 Vario.....................................E++ £1,599
55mm F3.5 Distagon ....E++ £599
80mm F2.0 Planar..E+ £599
120mm F4 Apo Macro.......................E++ £699 - £999
140mm F2.8 Sonnar ....E+ / Unused £399 - £799
210mm F4 Sonnar..................E+ / Mint- £389 - £549
MFB-2 Polaroid Mag....................E+ / Mint- £79 - £99
MSB1 Flash Bracket ....Mint- £179

Contax G Series
G2 Body Only ....E+ £399
G1 Body only...E+ / E++ £199
28mm F2.8 G...E++ £269
90mm F2.8 G...E++ £169
16mm Viewfinder ....Mint- £199
TLA140 Flash ....E+ / Mint- £39 - £59
TLA200 Flash ....Mint- £79

Contax SLR Series
N1 Body Only...E++ £249
NX + 24-85mm ....Mint- £399
NX + 28-80mm ....E++ £299
NX Body Only...E++ £199
AX Body Only ....Exc / E++ £179 - £449
RX Body Only...............................E+ / E++ £169 - £229
S2 Body Only..E+ £379
ST Body Only..E+ £229
RTS2 Body + Winder ....E+ £169
RTS + Winder...E+ £149
Aria Body Only...E+ £119
167MT Body Only ....E+ £69 - £89
137MD Body + D5 Databack ....E++ £65
Preview Body Only.........................E+ / E++ £49 - £249
15mm F3.5 AE...Mint £1,499
25mm F2.8 MM ....E+ / Unused £449 - £599
28mm F2.8 AE...E++ £199
28-70mm F3.5-4.5 MM ....E+ £199
28-80mm F3.5-5.6 AF ....New £399
45mm F2.8 AE......................E++ / Mint- £189 - £229
45mm F2.8 MM ....E++ £225
50mm F1.4 AF..Mint- £499
60mm F2.8 AE Macro ....E+ / E++ £399 - £469
70-200mm F4-5.6 AF ....E++ £499
70-300mm F4-5.6 AF ....E++ / Unused £449 - £799
80-200mm F4 MM ....E+ / E++ £195 - £249
85mm F2.8 MM ....E++ £289 - £299
100mm F2 MM...Mint- £699
100mm F3.5 AE ....E+ £239
100mm F3.5 MM..............E++ / Unused £389 - £399
135mm F2 (60 Year Edition) ....Unused £2,399
180mm F2.8 AE ....Unused £599
180mm F2.8 MM..............E++ / Unused £349 - £599
200mm F3.5 AE..E++ £199
200mm F4 AE ....Unused £499
300mm F4 AE ....E+ £299
300mm F4 MM ....E+ £259
Yashica 300mm F5.6 ML...................................E+ £59
TLA20 Flash..................................E+ / E++ £19 - £39
TLA280 Flash......................E++ / Unused £59 - £149
TLA30 Flash..................................E+ / E++ £25 - £39
TLA360 Flash...............................E+ / E++ £119 - £149

Digital Compact Cameras
Canon Powershot D10 ....E++ £139
Canon Powershot G10 ....E+ £179
Canon Powershot G1x..................................E++ £349
Canon Powershot G2 ....E+ £59
Canon Powershot G9.....................................E++ £139
Canon Powershot SX40 HS ....Mint- £149
Fuji Finepix F11 ....E+ £79
Fuji Finepix S5000..E+ £49
Fuji Finepix S5800..E+ £49
Fuji Finepix XF-1..Mint- £199
Leica Digilux 1 ....As Seen £99
Leica Digilux 3 + 14-50mm F2.8-3.5...........E++ £899
Minolta Dimage A2..E++ £79
Nikon Coolpix 950 ....E+ £49
Nikon Coolpix 990 ....E+ £79
Nikon Coolpix 995 ....Mint- £89
Nikon Coolpix L810..E++ £99
Olympus 850SW ....E++ £69
Olympus C7070 Wide Zoom ....E++ £79
Olympus SP810 UZ ....E++ £89
Olympus XZ-1 Black.......................Mint- £149 - £169
Panasonic DMC LX1 ....E++ £79 - £89
Panasonic DMC LX2.......................................E++ £119
Panasonic FZ30 ....E++ £109
Ricoh GR Digital ....As Seen £69
Ricoh GR Digital Limited Edition
....Mint- / Mint £149 - £179
Sigma DP1 ....E+ £139
Sigma DP2S..E++ £219
Sony DSC RX1 + Case...............................Mint- £1,889
Sony DSC R1 ....E++ £189
Sony DSC RX100 + Case.............................Mint- £349

Digital Micro Four Thirds
Olympus E-P1 + 14-42mm..............................E++ £149
Olympus E-P3 + 14-42mm Black ....E++ £349
Olympus E-P3 + 14-42mm Silver...............Mint- £379
Olympus E-P3 Body Only - Black
....E+ / E++ £259 - £289
Olympus E-P3 Body Only - Silver ....E++ £349
Olympus E-PL1 Black Body OnlyE+ / E++ £109 - £119
Olympus E-PM1 Black Body Only................Mint- £129
Olympus OM-D Silver Body Only .....Mint- £649 - £689
Panasonic G1 Body Only......................E++ £89 - £169
Panasonic G2 Body Only ....E++ £159
Panasonic G3 Body Only ....E++ £139
Panasonic GF-1 Body Only..........E+ / E++ £79 - £109
Panasonic GF-2 Body Only......................E+ / Mint £109
Panasonic GF-3 Black Body...Mint- / Mint £109 - £139
Panasonic GH-2 Body Only............................E++ £379
Panasonic GH1 Body Only............................Mint- £279
Panasonic GX1 Body Only............................Mint- £219
Sony NEX3N Body + Flash ....E++ £179
Sony NEX5 + 16mm F2.8 ....Mint- £249
Sony NEX5 + Flash...E+ £159
Sony NEX7 Body Only ....E++ / Mint- £589 - £649

Micro 4/3rds Lenses
Panasonic 7-14mm F4 G Vario ....Mint- £749 - £789
Panasonic 12-35mm F2.8 G Vario OIS ....Mint- £689
Panasonic 14-140mm F4-5.8 OIS HD
....E++ / Mint- £329 - £379
Panasonic 14-42mm F3.5-5.6 Asph OIS
....E+ / Mint- £69 - £179
Panasonic 14-42mm F3.5-5.6 G X Asph OIS
....Mint- £149
Olympus 14-42mm F3.5-5.6 M.Zuiko ED.......E++ £79
Panasonic 14-45mm F3.5-5.6 ASPH GE++ £99 - £129
Panasonic 14mm F2.5 Asph ....E++ / Mint- £129
Voigtlander 17.5mm F0.95 Asph.................Mint- £799
Olympus 17mm F2.8 M.Zuiko
....Mint- / Unused £149 - £169
Panasonic 20mm F1.7 G Pancake..............Mint- £209
Voigtlander 25mm F0.95 Nokton ....Mint- £589
Olympus 45mm F1.8 M.Zuiko ....Mint £189
Panasonic 45mm F2.8 DG Asph Macro ....Mint- £449
Panasonic 100-300mm F4-5.6 G OISE++ / Mint- £349

Digital SLR Cameras



Canon EOS 1DS MkII Body Only......................E+ £799
Canon EOS 1DS Body Only.........................E++ £549
Canon EOS 1D MKIIN Body Only ....E++ £689 - £699
Canon EOS 1D MkII Body Only
....As Seen / E++ £419 - £749
Canon EOS 1D Body Only...........................E++ £299
Canon EOS 5D MkII Body Only ..E+ / E++ £849 - £999
Canon EOS 5D + BG-E4 Grip ....E+ £449
Canon EOS 5D Body Only..........E+ / E++ £399 - £489
Canon EOS 7D Body Only......E++ / Mint- £789 - £799
Canon EOS 50D + BG-E2N Grip.....................E+ £399
Canon EOS 50D Body Only..........................E++ £389
Canon EOS 40D + BG-E2N Grip ....E++ £249
Canon EOS 40D Body Only........E+ / E++ £199 - £229
Canon EOS 30D + BG-E2 Grip............E+ £189 - £199
Canon EOS 30D Body Only........E+ / E++ £159 - £189
Canon EOS 20D Body Only.................E+ £119 - £129
Canon EOS 1100D Body Only.....................Mint- £209
Canon EOS 550D Body Only ....E++ £249 - £269
Canon EOS 500D Body Only........................E++ £259
Canon EOS 350D Body Only.............As Seen / E+ £99
Canon EOS 300D Body Only ....E+ £75
Canon EOS M + 22mm F2..........................Mint- £389
Canon EOS300D Infra Red Body ....E+ £259
Canon Rebel XSi Body Only........................E++ £149
Fuji S2 Pro Body Only ....As Seen £69
Fuji S3 Pro Body Only................E+ / E++ £129 - £149
Fuji S5 Pro Body Only.................................E++ £329
Leica Digital Modular R...........................E++ £1,949
Leica S2 Black Body Only ....Mint- £7,899
Minolta Dynax 7D + 18-70mm.......................E+ £149
Minolta Dynax 7D + VC-7D Grip.....................E+ £179
Nikon D3X Body Only ......E++ / Mint- £2,499 - £2,899
Nikon D3 Body Only ....E++ / Mint- £1,389 - £1,650
Nikon D2X Body Only ....E+ / E++ £389 - £399
Nikon D1X Body Only ....E+ / E++ £189 - £249
Nikon D800 Body Only ....Mint- £1,799 - £1,849
Nikon D700 Body Only ....E++ £1,049
Nikon D300S Body Only ....E++ £549
Nikon D200 Body Only ....E+ £199 - £209
Nikon D100 Body Only ....Exc / E++ £79 - £99
Nikon D90 Body + MB-D80 Grip ....Mint- £359
Nikon D90 Body Only..............E+ / Mint- £279 - £349
Nikon D80 Body Only ....E+ / E++ £129 - £199
Nikon D70S Body Only ....E+ £109
Nikon D50 Body Only ....E+ / E++ £79 - £89
Nikon D40X Body Only.............................As Seen £59
Nikon D40 Body Only ....E+ / E++ £99 - £109
Nikon D7000 Body Only.............................Mint- £479
Nikon D5200 Body Only.............................Mint- £429
Nikon D5100 Body only...............................E++ £279
Olympus E5 Body Only................................E++ £899
Olympus E3 Body Only..........E++ / Mint- £439 - £469
Olympus E500 + 14-45mm ....E++ £129
Olympus E500 + 17.5-45mm..........................E+ £139
Olympus E450 + 14-42mm ....E++ £249
Olympus Camedia E20P...............................E++ £99
Panasonic L1 Body Only...........E+ / E++ £239 - £279
Pentax K7 + 18-55mm....................................E+ £349
Pentax K7 Body Only...................................E++ £339
Pentax K5 Black Body Only ....Mint £389
Pentax K30 Black Body Only ....E++ £349
Pentax K10D Body + 18-55mm + Grip.........E++ £199
Pentax *isT D + D-BG1 Grip...........................E+ £149
Samsung GX1L + 18-55mm.......................Mint- £149
Samsung GX1S + 18-55mm ....E+ £179
Sigma SD14 + 18-50mm ....E+ £249
Sigma SD14 Body Only...................................E+ £179
Sigma SD9 + 18-50mm + 55-200mm.........E++ £249
Sigma SD9 + 24-70mm ....As Seen £129
Sigma SD9 Body Only.....................................E+ £139
Sony A77 Body Only....................................E++ £569
Sony A100 + 18-70mm ....E++ £169

4/3rds Lenses
Olympus 7-14mm F4 ED Zuiko.........E++ £849 - £999
Sigma 10-20mm F4-5.6 DC HSM
....E+ / E++ £249 - £269
Olympus 11-22mm F2.8-3.5 Zuiko
....E+ / Mint- £349 - £399
Olympus 14-42mm F3.5-5.6 Zuiko ....E++ £59
Olympus 14-54mm F2.8-3.5 MkII..............Mint- £369
Olympus 14-54mm F2.8-3.5 Zuiko
....E+ / E++ £199 - £249
Sigma 18-50mm F2.8 EX DC ....E+ / E++ £129 - £159
Panasonic 25mm F1.4 Summilux D ....Mint- £599
Olympus 35mm F3.5 Macro Zuiko ....E++ £149
Olympus 40-150mm F4-5.6 ED Zuiko
....E++ / Mint- £59 - £69
Olympus 50-200mm F2.8-3.5 ED ....E++ £599
Olympus 50-200mm F2.8-3.5 SWD ....E++ £689
Olympus 50mm F2 ED Macro Zuiko ....E++ £319
Olympus 70-300mm F4-5.6 ED Zuiko
....E++ £219 - £229
Olympus EC14 Zuiko Tele Converter............Mint- £239

Flash & Lighting - Please Call
Fuji - Please Call

Hasselblad H Series



H3DII Complete (50MP)............................E++ £9,949
H2 Complete ....E+ £1,989
H1 Body + AE Prism + Magazine ....E++ £1,299
H1 Body Only ....E+ £689
50-110mm F3.5-4.5 HC .....E+ / E++ £1,850 - £1,950
120mm F4 HC Macro ....Mint- £1,799
HM 16/32 Magazine ....Mint- £195
Hmi100 Polaroid Mag ....E++ £79 - £149
HVM Magnifying Hood ....Mint- £249

Hasselblad V Series
503CXi Blue/Gold Edition ....Mint- £3,999
500CM Gold Edition...........................Unused £3,999
503CW Complete.......................................E++ £1,999
500C Body Only...E+ £129
553ELX Black Body Only ....E+ £449
553ELX Chrome Body Only....E++ / Mint- £399 - £649
500ELX Black Body Only...........E+ / E++ £349 - £449
500ELM Complete ....E+ / E++ £499 - £549
500ELM Chrome Body + WLF ....E++ £179
500ELM Chrome Body Only ....E+ £149
500EL Body + NC2 Finder...........................E++ £149
202FA Chrome Body ....E++ £789
Arc Outfit ....E++ £2,250
Flex Outfit...E++ £1,299
SWC Body + Finder ....E+ £1,199
SWCM Complete ....E+ £1,399
30mm F3.5 CFi Fisheye ....E++ £2,799
40mm F4 C Black...E+ £499
45mm F4.5 Apo Grandagon ....E++ £889
50mm F2.8 F..E++ £399
50mm F2.8 FE ....E+ / E++ £649
50mm F4 C Black ....E+ £199 - £249
50mm F4 C Chrome ....E+ £259
50mm F4 CF.......................................E+ £299 - £349
50mm F4 Cfi FLE............................E++ £989 - £999
50mm F4 Classic ZV..............................Unused £2,999
60-120mm F4.8 FE.............................E+ £649 - £699
80mm F2.8 CF ....E+ £349
80mm F2.8 CFE..E++ £489
120mm F4 CF Macro ....Exc / E++ £449 - £689
135mm F5.6 C Macro ....E+ / E++ £189 - £349
135mm F5.6 S Planar ....E+ / E++ £199 - £249
140-280mm F5.6 C Black ....E+ £699
140-280mm F5.6 F Variogon...........................E+ £599
150mm F2.8 F ....E+ £349
150mm F2.8 FE ....E+ £549
150mm F4 C Black ....E+ / E++ £199 - £299
150mm F4 CF...................................Exc £199 - £249
150mm F4 CFi.....................................E++ / Mint- £749
250mm F4 FE...E++ £549
250mm F5.6 C Black ....E+ / E++ £199 - £249
250mm F5.6 C Chrome ....E+ £189
250mm F5.6 CF ....E+ £349
250mm F5.6 CF Super Achromat................E+ £1,999
350mm F5.6 CF ....E++ £749 - £849
500mm F8 C Black..E+ £450
Komura 2x Converter ....E++ £45
Vivitar2x Converter.......................E+ / E++ £35 - £45
Teleplus 2x MC6 Converter ....E++ / Unused £49 - £79
A12 Black Mag ....E+ £79 - £99
A12 Chrome Mag ....As Seen £99
A12 TCC Black Mag...E+ £149
A16 Chrome Mag ....E+ £85
A24 Black Mag ....E+ / E++ £49 - £129
A24 Chrome Mag.....................Exc / E++ £39 - £125
A24 TCC Black Mag...E+ £139
E24 Black Mag ....E+ / Mint- £169 - £199
Autobellows..E++ £199
Bellows + Hood...E+ £179
CW Winder + Remote.....................................E++ £249
Extension Tube 32E...E++ £59
Extension Tube 55........................E+ / E++ £30 - £35
Extension Tube 56..E++ £29
Proflash 4504..E+ £199
Focus Screen Adapter SWC/M.....E+ / E++ £99 - £109
HC Prism ....E++ £99
HC1 Prism..E+ £39
HC3 Finder...E++ £79
PM Prism ....E+ £129
PM5 Prism...E++ £249
PM90 Prism ....Exc / E+ £129 - £159

Large Format - Please Call

Leica M Series
M Monochrom Body Only.........................Mint- £5,199
M8 Black Body Only............E+ / E++ £1,289 - £1,499
M8 Chrome Body Only ....E++ £1,389
M6 Platinum + 50mm F1.4 ....Mint £6,499
M6 Titanium + 35mm F1.4 Asph
....E+ / E++ £3,499 - £4,499
M6 0.72x Titanium Body Only ....E++ £1,299
M6 Cutaway Body Only.............................Mint- £999
M6TTL 0.85x Black Body Only ....E++ £949
MP 0.72x Black Body Only (a La Carte) ....Mint- £2,399
MP 0.72x Chrome Body + Leicavit............E++ £2,499
M7 0.58x Black Body Only..........................E+ £1,499
M7 0.72x Black Body Body Only ....Mint- £1,799
M7 0.72x Chrome Body Only ....E++ / Mint- £1,499
M4-P Black Body Only ....E+ £679 - £699
M4 Chrome Body Only.....................................E+ £599
M2 Chrome Body Only ....E+ £449 - £549
MD2 Black Body Only.......................................E+ £349
MDA Chrome Body Only ....E+ £359
CL Black Body Only ....E+ £299
Konica Hexar RF + 50mm F2 + Flash ....E+ £799
Konica Hexar RF Body Only.............................E+ £429
16/18/21mm F4 Tri Elmar ....E++ £2,499
16/18/21mm F4 Tri Elmar + Finder..........Mint- £3,399
21mm F2.8 Asph M BlackE++ / Mint- £1,699 - £1,799
21mm F2.8 Asph M Black 6bit
......................................E++ / Mint- £1,599 - £1,849
21mm F2.8 M Black ....E+ / E++ £1,199 - £1,299
21mm F3.4 R + 122228 M Mount ....Mint- £799
21mm F4 Chrome + Finder ....E+ £1,199
24mm F1.4 Asph M - Black ....E++ £3,199
24mm F2.8 Asph M BlackE++ / Mint- £1,599 - £1,649
24mm F2.8 Asph M Black 6bit................Mint- £1,799
28mm F2.8 M Black...E+ £749
35mm F1.4 Asph M Black ....E++ £2,399 - £2,499
35mm F1.4 Asph M Black 6bit ....Mint £2,899
35mm F2 Asph M Black 6bit.......E++ £1,499 - £1,599
35mm F2.5 M Black 6bit.............................E++ £899
35mm F3.5 Chrome (M3)............................E++ £399
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10x8,5x7,W/H-PLATE DDS ... £NEG

SONY-MINOLTA FANS—NEW SONY
35mmf1.4G,85mmf1.4Zeiss ZA, 70-200mmf2.8,500mmf8 2xverter 100mmf2.8macr50mmf2.8macro 50mmf1.4 11-18mm,18-250mm,18-70mm,75-300mm HVL-F42/58
SIGMA300mmf4,400f5.6,70-300DGMAKRO,PLUS USED MINOLTA-AF 20f2.8,28/24f2.8,35f2,50f2.8M,85f1.4,100f2, 135f2.8,500f8.

USED DIGITAL SLR CAMERAS AND LENSES
CANON EOS 10D/20D/D60 ... £125-£195
CANON 300-400D+18-55 ... £145-£225
BG ED3-D30,D60,10D ... £69 - £89
FUJI S1/S2/S3/S5PRO ... £125-£499
HASSEL H3D-39mp+80mm ... £3695-£5275
Kodak DCS Pro(C,N)/new? ... £ASK
Kodak DCS Pro14N/512 ... £545-£745
Kodak DCS 420,520C,760 ... £offers
LEICA DIGILUX-3 +14-50 ... £795-£1195
Minolta RD175(Dynax Mount) ... £offers
PANASONIC G1-G3/GF,GH ... £145-£699

PANASONIC LENSES,NEW,USED ... £ASK
SAMSUNG GX20,14.6mp,NEW? ... £395
SONY A330/350/550/700 ... £175-£395
SONY 75-300/28-75f2.8 ... £145/£575
NIKON D70/70s/D100/D1-X ... £125-£225
NIKON D2H/D2X/D2XS ... £395-£995
NIKON D3/x,700,300s/200 ... £ASK
OLYMPUS E1/E3-BXD,NEW? ... £195-£675
OLYMPUS HLD-2+BTRY ... £169-£225
OLYMPUS 4/3+M4/3rd LENSES ... £LOTS ASK
LEICA 14-50mm f2.8-4(4/3rd) ... £525
PENTAX K10D/20D BODY ... £225-£345
BATTERIES,CHARGERS,ETC ... ASK

HOYA 80/81/85ABC,ND2/4,FL-W,CIR-POL--— 43mm-82m ... £ASK

35mm FILM CAMERAS,MOST MAKES ... £LOW-LOW PRICES

ARRIFLEX CAMERAS+LENSES,LOTS & LOTS-OF ... ASK

PROFESSIONAL DIGITAL BACKS + BODIES
ALL MAKES OF NEW PRO BACKS SUPPLIED AT COMPETITIVE PRICES!
Carnival 2020 Hassel-V sys. ... £595
Eyelike Proscan/LEAF CANTARE ... £offers
Kodak DCS-Contax/Mamiya/HASSEL ... £1295-£1795
HASSEL IMACON/PHASE 1 P25,HASSEL-H,22MP ... £neg

LCD & VIDEO PROJECTORS
VARIOUS BY SONY,NEC,KODAK, SHARP,PANASONIC,ETC ... £Low
SONY VPLL-FM21 f2 PROJ LENS ... £OFFERS

FIXED LENS DIGITAL CAMERAS
CANON POWERSHOT PRO-1/NEW? ... £175-£295
CANON POWERSHOT G2-G12 ... £99-£295
CANON POWERSHOT G1X,ASNEW ... £395
CONTAX TVS DIGITAL,Bxd,asnew ... £275
LEICA DIGILUX-1,asnew ... £195
LEICA D_LUX 2/3/4/unused ... £165-£425
Minolta Dimage Z2-Z7/boxed ... £59-£129
Nikon Coolpix ,various ... £49-£275
Olympus E20,SP510,C5050 ... £99-£139
PANASONIC LX1-3,FZ8-50 ... £129-£245
RICOH GR DIGITAL 1-3 ... £125-£225
RICOH GX100/200+VF/NEW ... £145-£295
Sigma DP1-DP2s/asnew ... £165-£275
Sony DSC P/W/T**/asnew ... £45-£275
Sony DSC F717/F828/UNUSED ... £125-£399
Various 2-16MP cameras ... £low

RAYNOX HIGH DEFINITION FRONT-LENS CONVERTERS -£LOW PRICES

LARGE FORMAT-5x4,5x7,10x8 ETC
ARCA SWISS 5x4 ... £145-£945
CAMBO 5x4,10x8 ... £195-£995
GANDOLFI/GRAFLEX/DEVERE ... £ASK
HORSEMAN/MPP/PLAUBEL ... £295-£995
LINHOF 5x4TECH/MONORAIL ... £345-£2475
SINAR 5x4,10x8 ... £345-£1725
LARGE FORMAT LENSES APLENTY ... £PLEASE ASK

CINE CAMERAS—-SUPER-8,16mm,35mm,LARGE STOCKS,PHONE/EMAIL

DIGITAL CAMCORDERS
Canon XL1,XL1s Kits ... from£525
Canon XM1/XM2/asnew ... from£345
CANON XL2/ASNEW ... £1195-£1795
CANON XL LENSES ... £ASK
Panasonic 120 3CCD ... from£225
PANASONIC DVC/100A ... £895-£1345
SONY PD150/170/NEW ... from£575
Sony IP1/5/7 NEW ... from£225
Sony VX1000-2100 ... £375-£995
SONY HDV Z1E ... £1195-£1495
SONY DSR-250/570kit ... £NEG
Various amateur/pro camcorders ... £ask

BRONICA – LARGE STOCKS – PLEASE PHONE/EMAIL US

CANON AF
EOS IV/HS body/UNUSED ... £345 - £795
EOS 1/N/HS/1NRS,EOS3 ... £145 - £595
EOS 5,5QD bodies ... £85 - £225
EOS 10/33/100,300/V/new ... £39 - £169
EOS 600/620/650/EFmanual ... £29 - £89
EOS 500/N/1000/50E ... £29 - £125
EOS 1X, 1X7 APS/BXD NEW? ... from£69
20mm/24mmf2.8USM/asnew ... £245-£345
28mm f2.8/28f1.8/NEW ... £59-£325
28mm f3.5 Nikkor-PC,CAF ... £995
50mm f1.8/f1.4USM/NEW ... £65-£295
85f1.8/100f2/f2.8 Macro ... £195-£325
SIGMA 300f4,400f5.6,500 ... £ASK
1000mm f8 Sigma,trunk ... £3795
20 – 35/24-85USM ... from £185
24-135 TAMRON/UNUSED? ... £275-£325
28 – 105mm/MK11 ... £129 - £195
28 – 135mm IS/NEW ... £245-£375
70/75-300mm IS/NEW ... £245-£395
70-200f2.8/170-500SIGMA ... £325-£655
Extender 2x,1.4x/11 ... £175-£225
SPEEDLITE 380-580EX11 ... £115-£325
PB-E2,Cmnd Back E1/BPE1 ... £99-£199
Macrolite ML3/MR-14EX ... £95-£395
Pola-filter 400f2.8/600f4 ... £225
ACCESSORIES GALORE ... £PLEASE ASK

CANON MF--(CANON FD)
CANON F1N,asnew,UNUSED ... £1125
CANON F1N WL Finder,unused ... £195
CANON Speedfinder-Old F1 ... £275
CANON F1n(old)+Motor+250Mag ... £995
F1,LAKE PLACID,used ... £495
BOOSTER FINDER,boxed,asnew ... £325
Canon EF/PELLIX/ASNEW ... £145-£295
AE1/A1/FTB/nvarious ... £65-£185
T50/T70/T80/T90various ... £45-£229
17mm f4/15f2.8/20mmf2.8 ... £245-£495
20-35mmL,24-35mmL,24f1.4 ... £ask
24mm,28mm,35mm,50mm ... £29-£169
28f2,35f2,85f1.8,55f1.2 ... £125-£495
35mm TILT/SHIFT ... £275-£475
100mm/Macro,135mm,200mm ... £45-£325
300mm f2.8,various ... £725-£1245
4/600f4.5,800mm f5.6/L ... £Neg
NUMEROUS ACCESSORIES ... £Please ask

CONTAX 645 AUTOFOCUS
CONTAX 645COMP./BXD,ASNEW £995-£2295
645+80+Kodak/Imacon-Digital ... £ASK
645 Body ... £325-£695
CONTAX 645 35-400mm Lenses ... £ASK

MP-1 HOLDER,FLASHBRACKET ... ea£225
120/220/Inserts/Polabacks ... from£149
Accessories ... £Please ask

CONTAX REFLEX/CONTAX-G PHONE/FAX/EMAIL

FUJI
FUJI GX617+105/90mm ... £1995-£2795
FUJI GX 617 body/unused? ... £1345-£1725
FUJI 90/300mm FINDER-617 ... ea£395
Fuji GX680 MK1-111 ... £695-£1745
Fuji 680-III RFB+insert ... £495
FUJI GX/S LENSES,50-300mm ... £ASK
GX 680 Accessories ... £ask
Fuji SW 65f5.6,360f6.3(5x4) ... £475-£795
GA 645/Boxed unused? ... £345-£595
GS645+45/75mm ... £325-£575
GS/W690 6x9cm 65mm,90mm ... £550-£1195
GS670/690-90mm MKI-III ... £525-£995

HASSELBLAD
HASSEL HI,COMP/asnew ... £1975-£2495
HASSEL H Lenses 28-300mm ... ASK
HASSEL 1.4PC MUTAR/new? ... £795-£1295
HASSEL 110mm f2 FE ... £699-£1695
HASSEL 205 TCC comp ... from£2295
Hassel 205TCCPrototype ... £neg
903/905SWC,UNUSED ... £2795-£4295
EXPAN 45mm/90mm/NEW? ... £375-£575
EXPAN LENSHOODS,GADGETBAG ... £ASK
PHASE 1 P25,22MP(V)/(H) ... £NEG
ZEISS 2xMUTAR/NEW? ... £575-£995
60-120mm FE/NEW ... £995-£1995
H2 COMPLETE,NEW UK ... £3695
205FCC,complete,UNUSED ... £5995
500SWC/SWC-M Superwide ... £1295-£2495
2000FC/M/W+80mm-F+A12 ... from£995
500EL,M/553ELX Bodies ... £175-£895
553ELD Digital body/asnew ... £1275-£1995
503CW,complete/NEW ... £1225-£2995
503CX/CXI+80CF+A12 ... £895-£1675
500C/CM,complete Various ... £595-£995
500C,500CM Bodies ... £145-£375
30mm C/T/CF/CFi/ASNEW ... £1675-£3895
40mm Distagon,C/T/CF/FLE ... £695-£2245
50mm/150mmf2.8 F/FE ... £625-£1695
50mm Distagon C/T/F/CFI ... £325-£1995
60mm CT/CB/CFi/ASNEW ... £545-£1995
60mm Distagon f5.6 ... £ask
80mm f2.8 F/C/CT/CF-E ... £225-£1375
100mm Planar/T*/CF/CFi ... £495-£1995
110mm f2 F/FE/NEW? ... £595-£1875
120mm f5.6/chr/Bl ... £425-£695
120mm Makro CF/i/CFE ... £795-£1995
135mm Makro-PlanarCF ... £ask
150mm F4 C/T/CF/CFi ... £295-£1695
180mm Sonnar CF/CFE ... £725-£1775
250mm C/CT/CF/CFi ... £375-£1395
250mm F4 F/FE/NEW ... £775-£1775
350mm f5.6 C/Ct ... from£675
350mm f4 FE/NEW? ... £2475-£3995
500mm f8 Apo-Tessar ... £ask
140 – 280mm Variogon ... £795-£1775
Extender 1.4E/2XE ... £375-£695
PM5/PM45/PME45/PM51/NEW? £245-£1295
Magnifier PM/E 90,51,NEW ... £149
PM90/PME90/BOXED/UNUSED? ... £225-£795
NC2/HC-3/HC-3-70/Meterprism ... £69-£275
A12,A16,A24/Latest/NEW? ... £89-£595
A32 back/bxd.NEW? ... £345-£595
12-on/Pola-80,70mm Backs ... from£49
Pola100,Pola+,PolaCombi ... £89-£195
H1 Polaroid Back ... from£125
Tubes 8mm to 56E, ... £49-£169
Bellows,Semi/Auto ... £195-£645
Pro-Lenshades,various ... £ask
Winder-F,Winder-CW ... £195-£395
Cable release-Winder CW ... £40
Filter 93 POLA/CR,NEW ... £ask
Polarising Filter S60/S70 ... £145-£225
Softar I,II,III S60 new ... £ask
Softar 1 series 70,NEW ... £175
IR release unit 555ELD,NEW ... £285
Step up ring,Various ... £ask
Flashguns/ Brackets ... £ask
WELL-USED BODIES,LENSES ... £TO CLEAR
D-Flash-40,/asnew ... £275-£425
HASSEL/METZ 4504 TTL FLASH ... £295

LEICA-M LEICA-R LEICA SCREW
LEICA M9/M9P ... £2875-£3495
LEICA M8/M8-2/BXD,ASNEW ... £1575-£2175
LEICA M1,bODIES ... £695-£995
Leica M2 Black Paint+Motor. ... £neg
LEICA M3/M4 BLKPAINT,ORIG ... £TALK
Leica M3,late dw,glass p/p ... £ask
LEICA M3,1stbatch ... £neg
LEICA M4 BODY/BXD-ASNEW ... £895-£2295
LEICA M5 BODY ... £795-£1295
Leica M6 Platin+50f1.4,BXD ... £6495
M6 TITANIUM,BOXED,UNUSED ... £2295
LEICA M6/TTL/UNUSED ... £845-£1995
LEICA M7/MP/BXD,UNUSED ... £1245-£3495
LEICA MDa,DATASTRIP/asnew ... £NEG
KONICA HEXAR-RF+50f2 ... £995-1695
90f2.8/90f2//135- APO-TELYT ... £475-£2195
Leitz 400+560mmf5.6/6.8 ... £ASK
Coll.50mm Summicron-M*blackpaint ... £offers
Leitz Mooly Motor,Black,superb ... £offers
M4-P/M4-2/MD2/M2-R ... £595-£1645
M2/M3 body/SUPERLATIVE ... £395-£1945
Leica CL bodies ... from£275
MINOLTA CLE COMPLETE KIT ... £1699
21mm f2.8/ASPH ... £995-£2495
28mm f2.8 Elmarit ... £595-£1275
35mm f1.4 Summilux/ASPH ... £575-£2995
35mm f2 Summicron/ASPH ... £1275-£1945
35mm f2/f2.8 M3 ... £795-£1375
50mm f2,collapsible BLACKPAINT ... £2895
50mm f2 Summicron/Black ... £895-£1375
50mm f2.8 Chr/bl/asnew ... £345-£995
50mm f1.2 Canon+M Adapter ... £ASK
LEICA-R LENSES,15mm-800mm ... £ASK
Leitz Duo-24 Synchroniser ... £125
135mm f2.8, f4, f4.5 choice ... £PHONE
Finders 21, 28, 35, 50, 90, 135 Vidom ... £ask
Winders-M4-2,M4P,M6,SF20/24 ... £ask
FOCOMAT 1c/11c/V35 Enlargers ... £NEG
SUPER COLORPLAN PRO 90mm NEW ... £295

LEICA REFLEX/LEICA SCREW-LARGE STOCKS,PHONE,FAX,EMAIL

MAMIYA RZ/RB67 LARGE STOCKS-PHONE,FAX,EMAIL

MAMIYA 7 RANGEFINDER – LARGE STOCKS – PLEASE PHONE/EMAIL

MAMIYA 645-645AF
645 PRO-TL COMP ... £425-£645
MAMIYA 645-35mm Back ... £145
645AFD COMPLETE ... £995-£1395

35mm AF ... from£675
55mm/150mmAF,asnew ... from£475
55-110mm/AF/New ... £375-£1475
AF Extension Tubes ... from£125
120 Backs/Polaroid back AF ... from£145
645 Super + 80 + back ... from £225
645J/1000s+80mm ... £145-£245
35mm C/N ... £225-£395
55mm,45mm,150mm,210mm ... £125-£295
70mm C, leaf shutter ... £125-£159
55mm,80mm,150mm leaf shutter ... from£275
80mm f1.9/110mm C/N ... £195-£375
80mm f4 Macro+tube,asnew ... £375
120mm f4 Macro 1:1 ... £895-£1145
150mm f2.8,A ... £395
200mm f2.8 Apo,unused? ... £945
300mm f2.8APO-A,Cased ... £2495
75-150mm/105-210mm c/n ... from£225
120 backs,Polaroid backs ... from £65
AE Prism/Right Angle finder ... from£115
Screens, pro shades, etc, etc ... £ask

MAMIYAFLEX TWIN LENS – PLEASE PHONE/FAX/EMAIL

MINOLTA/SONY ALPHA–LARGE STOCKS.PHONE/FAX/EMAIL

NIKON AF
F6/F6+GRIP/unused? ... £795-£1695
F5/BOXED/unused ... £225-£995
F100 body/boxed/unused ... £175-£495
F3AF+80mm f2.8Af,asnew ... £Neg
F801/x,F90/x/asnew ... From£69
F4/S/E/BXD UNUSED ... £225-£995
F4 Polaroid Back ... £ask
F50/55/60/65/70/75 ... from£49
F601/501/F401/S/x ... from £49
14mm/18mmf2.8 AFD ... £695-£995
20mm f2.8AF/D ... £245 - £425
24mm f2.8 AF/D ... £175 - £295
28mm f2.8 AF/D ... £105 - £195
105mm f2.8 Micro/VR ... £345-£575
85mm f1.8 AF/AFD ... £145-£275
180mm f2.8 AF/D ... £245-£495
200mm f3.5 IFED-F3-AF ... £Neg
300mm f2.8 AF/D ... £895 - £1995
300mm f2.8 AF Tamron LD-IF ... £995
300mm f4/AFS/asnew ... £495-£845
400mm f2.8 AF/I/S ... £2495-£3995
500mm f4P(notAF)/asnew ... £1750-2495
17 - 35mm AFS ... £825-£1195
20 – 35mm f2.8AFD ... £425-£695
20 – 35mm f2.8D Tokina ATX ... £375
24 – 85mm AFD ... £275 - £445
24 – 120mm AFD/VR ... £165-£369
28 – 70mm AF/D ... £125 - £215
28 – 70mm f2.8AFS ... £775-£995
28 – 85mm AF/asnew ... £145 -£245
35 – 70mm f2.8 AF/D ... £295-£445
35 – 135 AF ... £225
80 – 200mm f2.8 AF/D ... £425 - £795
80 – 200mm f2.8 AFS ... £695-£1075
80-400mm Tokina ATX ... £495
SB 20, 24, 25, 26, 28, 80DX ... £ask
Metz 34-54AF DIGITAL Flash ... £ask
MF15/19/21/22/25/26/28 ... £69-£245
Nikon Ringflashes ... £ask
MF-24 250-Exp,Action Finder-F4 ... Neg
MC30,MC20 Remotes/New ... £39 -£79
Nikon filters, several ... £ask

NIKON MF HUGE STOCKS-PLEASE PHONE/FAX/EMAIL

OLYMPUS 35mm,HUGE STOCKS PHONE/FAX/EMAIL

PENTAX 35mm,645,6x7 HUGE STOCKS PHONE/EMAIL

PROJECTORS HUGE STOCKS PLEASE PHONE

ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONE/EMAIL

BRITISH/GERMAN CLASSICS,FOLDERS. ASK US

STUDIO LIGHTING/PRO FLASH PHONE/EMAIL

SPECIALS
AGFA SUPER ISOLETTE ... £495-£695
ALPA 6c,9d,10d bodies ... £295-£995
ALPA 11 EL, 11SI bodies ... £995-£1995
ALPA lenses 24-300mm ... £ask
ART PANORAMA 6x12/17/24 ... £neg
BESELER TOPCON SUPER D outfit ... £ask
BESSA 11,6x9cm,SKOPAR ... £375-£495
BESSA II,6x9cm, HELIAR ... £395-£595
BABY(SEMI)IKONTA ... £275-£495
CASABLANCA VIDEO EDITOR ... £To Clear
COMMERCIAL EKTAR LENSES ... £ASK
CONTAFLEX /SuperB /BC ... £145-£395
CONTAREX +50mm ... £295-£1495
CONTAX IIA/111A ... £225-£495
CONTAX 1 + 5cm, EARLIEST? ... £ASK
CONTAX 645 ACCESSORIES ... £ASK
ENSIGN 6x4.5cm, Ensar ... £99
ENSIGN SELFIX 6x4.5 xpress ... £175
FUJITA 66+LENSES ... £ASK
GANDOLFI ½ plate/5x4 ... £ask
GOSSEN ULTRASPOTMETER ... £395
GRAFLEX 6x9cm +101mm ... £ASK
ILOCA STEREO ... £NEG
HORSEMAN 5x4 GEARED ... £875
HORIZON PANORAMA,BXD ... £425
KODAK CAROUSEL PROJECTORS ... ASK
KODAK RETINA II/III c/C ... from£175
KOMAFLEX 127-SLR OUTFIT ... £695
KONICA FS1+LENSES ... £ASK
KONICA HEXAR m.i. occupied Japan ... £695
KOWA 6+ LENSES 55-250mm ... £ASK
LEICINA SPECIAL Super 8 ... £ask
LEITZ FOCOMAT IIc+Ilford Hd ... Offers
LEITZ ZEICHEN APPARAT ... £195
LINHOF 220 (120, 6x7 cm) ... from£595
LINHOF MASTER TECHNIKA ... from£1575
LINHOF PRESS 70+80Planar from ... £1375
MAMIYAC220+80,BXD,NEW? ... £395
MAMIYAFLEX 55/135/180NEW ... £ASK
METZ 70 MZ5,new ... £345
METZ Flash adapters, various ... £ask
MINOLTA/SONY WILESS FLSH CNTR ... £195
MINOLTA A1-1000 IR Trigger ... £145
MINOLTA COLORMETER II ... £375
MINOLTA TC1 Classic new? ... £795
MINOX 35 AF NEW? ... £275
MINOX GT, GTE, ML ... £125-£195
MINOX TOURING DB, boxed ... £495
MPP MICROFLEX/BOXED ... £345-£495
MULTIBLITZ 200/500 flashkit ... £345-£545
NAGEL PUPILLE +5cm ELMAR ... £ASK
NIKON Rangefinder Lenses ... £ASK

NIKKOR 85mm f1.5/105f2.5 M39 ... £POA
NIKON Rangefinder S2,S3,S4,SP ... £NEG
NIKON 35mm 28mm PC-SHIFT ... £345-£945
NIKON WC-E80 verter ... £ask
NIKON 200mm F2300f2.8 AIS ... from£875
NIKON 400mm F2.8 AIS ... from£1995
NIKON DW31 – F5 ... £345
NIKON F-F TN, BL/CHR ... £NEG
NIKONF2- F2AS,BL,CHR ... £NEG
NIKON MD4 (F3) Nice ... £199
NIKON TC 14E AFI ... £245
NIKON 65/135/150COPAL ... £NEG
NIKON 210/240 f5.6 COPAL ... £NEG
NIKON 450mm f9 COPAL ... £995
NIKON EN-EL7 battery, new ... £39
NIKON MB16/18,F80/F75 ... ea£89
NIKON EH-62A ac adapter ... £69
NIKKOR 48-85 lens Nikkorex ... £195
OLYMPUS 180mm f2.8 ... £395-£575
OLYMPUS 35mm f2 ... from£145
OLYMPUS 35mm shift lens ... £395-£495
OLYMPUS 350mmf2.8,OM ... from£3695
OLYMPUS 500mm f8 ... from£345
OLYMPUS 60/70mmPEN-FT ... ea£495
OLYMPUS 90mm f2 MACRO ... £995
OLYMPUS PEN-D ... £99-£195
OLYMPUS XA/SERVICED ... £95-£175
OLYMPUS PEN-FT, black ... £395
OLYMPUS T45 FLASH outfit ... £295
OLYMPUS FL50 FLASHGUN ... £195
OLYMPUS TCON-17/14B. ... £ASK
OLYMPUS Li-30B battery, new ... £29
PANORAMA 35mm CAMERAS ... £ASk
PENTACON 6/TL+Lenses ... £ASK
PENTAX SIGMA 50/105 MAKRO ... £ASK
PENTAX SUPER-A MOTORDRIVE ... £145
PENTAX 2000mm f13.5 ASNEW ... £POA
PENTAX Spotmatic F, Bl + 55mm ... £225
PENTAX 24mm f3.5 Screw,rare ... £295
PENTAX Sigma 14mm f2.8 AF ... £475
PENTAX AF SIGMA 17-35mm ... £275
PENTAX LX MOTORDRIVE ... £NEG
PENTAX SMC-A 28-135mm ... £295
PENTAX 67 fit 45mm to300mm ... £ask
Projectors, converters,cases,bags. Flashguns , Enlargers
PHOTON B. 800W redhead kit ... £395
POLAROID 10x8 Processor ... £ASK
PERIFLEX GOLD* +50 f2.8 ... £295
REID 3+5cm TTH,SUPERB ... £NEG
RETINA I/1a ... £69-£115
RETINA REFLEX 4 ... £275-£425
ROLLEI-35,GERMAN ... from£295
ROLLEI 6000 HIGH-D SCREN ... £145
ROLLEI 6001/3/8 comp ... £595-£995
ROLLEI 6006 COMP,ASNEW ... £699
ROLLEI 6008i/11/unused ... £875-£1795
ROLLEI PQ /S 40to250mm lenses ... £ask
ROLLEI P11 6x6cm PROJECTOR ... £595
ROLLEI SL66 METERED HOOD ... £295
ROLLEI SL66/E/SE 45˚ Prism ... £195-£325
ROLLEI filters, ROLLEINAR 1-3 ... £ask
ROLLEI 6x6 projector/.lenses ... £ASK
SEKONIC L778 SPOT METER ... £445
SIGMA12mm Fisheye T mount ... £545
SIGMA 600mm MF,OM,MD,NIK ... £345
SIGMA 180mm Macro CAF/NAF ... £475
SINAR P 10x8, SINAR P2 10x8 ... £ask
SINAR P2 5x4, as new ... £offers
SINAR P2, 10x8 & 5x4 ... £NEG
SINAR-C 5x4 ... from£475
SINAR NORMA 5x7/ 5x4 ... £NEG
SUNPAK DX12R PRO RINGFLASH ... £225
SUPER SYMMAR 80mm f4 ... £1275
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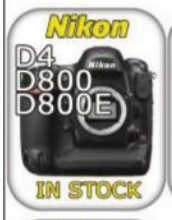
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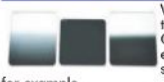


It can be a well-equipped camera bag - or with the photo insert removed, a business case or a posh beach bag. In use, we recommend the flap straps are adjusted to length by using the buckle; the Quick Release System, i.e. the teardrop shaped hole which slips over the brass stud, is used for regular opening and closing. This gives you full benefit from the Quick Release System.

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Camlink TP2500 Kit SAVE £23 **£16.99**

MANFROTTO 190XPROL



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190XPROL Tripod SAVE £16	**£129.00**
190XPROB Tripod SAVE £51	£98.50
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BeFree MKBFRA4-BH Kit	**£170.00**
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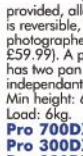
SLIK SPRINT MINI GM II KIT



Setting up is simple and secure with fast, easy to use SLIK speed release leg locks and gearless center column for quick height adjustments. Three position adjustable angle legs make it easy set up on uneven ground or steps. The head features a precision milled aluminum ball. Max height: 138cm. (110cm column down). Min height: 16.2cm. Closed height: 36cm. Weight: 0.74kg. Load: 2.26kg.

Sprint Mini GM II Kit SAVE £42 **£57.90**

SLIK PRO 700DX AMT KIT



Featuring Slik's Super Alloy "AMT" - a blend of Aluminium, Magnesium and Titanium for a strength to weight ratio some 40% greater than similar tripods. Multi-position legs allow low level shooting, and extra versatility on uneven ground. Each leg is covered with a foam grip, providing increased comfort. The centre column is simple to adjust - loosen the locking collar and move to the desired position. A friction collar is provided, allowing you to slow the movement. The column is reversible, making this a great choice for macro photographers. Supplied with FREE 700DX head (worth £59.99). A perfect match to the leg set, this all-metal head has two pan handles to operate each movement axis independantly. Max height: 190cm. (152cm column down). Min height: 62cm. Closed height: 76cm. Weight: 3.5kg. Load: 6kg.

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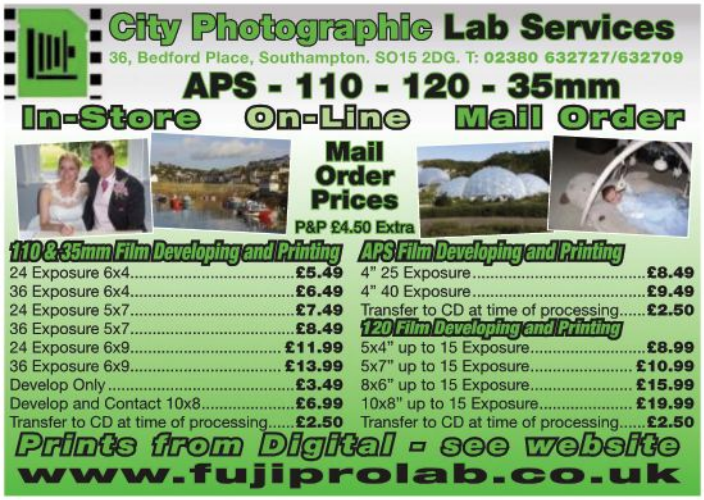
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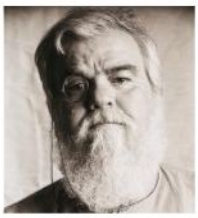


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ROGER HICKS

Like washing machines, refrigerators and toasters, modern camera 'appliances' are reliable but offer little shelf life

MOTORCYCLISTS – the ones who stick at it, not the ones who ride for a few years in their teens and early 20s – have a wonderfully dismissive name for a certain kind of motorcycle. They call it an 'appliance'. In other words, it's like a washing machine, a refrigerator or a toaster. It demands little or no maintenance, and whatever it does demand, you won't be able to do yourself. It is extremely reliable until it breaks, at which point it may well be irreparable, either because parts aren't available or because the cost of labour is astronomical.

'Appliances' are contrasted with 'real' motorcycles. The best-known example in current production is probably Harley-Davidson, although a far better example (and in most ways a far better motorcycle) is the Royal Enfield Bullet, still made in India. With decent maintenance, a 'real' motorcycle can be made to last just about for ever. Advertising in *Real Classic*, a motorcycle magazine, Chronometric Instrument Services in Nottingham says it 'can supply, repair and restore the correct Chronometric instruments for any British Motorcycle from 1929-1963'. Note the dates. Then there are the wheel-builders, saddlers and carburettor manufacturers.

There's almost an analogy with a marriage. Some men like to be seen with the latest model, whether a girl from the catwalk or a new Honda. When a new model comes along, they get rid of the old one. Others want something longer term. They want to get married and stay married; they want a motorcycle they can understand, and live with, and get along with, much like their wives. What they don't want is tantrums and nasty surprises. As it happens, I bought my BMW R100RS a few weeks after I married my wife. That was in 1982. I have very little desire to trade in the former, and none whatsoever to trade in the latter, although when her knee hurts she says she wishes spare parts were as easy to find for her as they are for the bike.

In photography, the rise of the 'appliance' has pretty much happened in the past 20 years or less. Intriguingly, it started well before digital sensors added immense impetus to the trend. The last few 'professional' 35mm film SLRs were vastly bigger, and vastly more automated, than their predecessors. At one photokina in the 1990s, I made no friends at all at Canon when I said that while its latest introduction was no doubt a very fine camera, I liked smaller, lighter cameras, so I'd go for medium format.

Another drawback to an 'appliance' is that it does too much for you: it never asks you to do anything for it. With a manual camera, there's a reasonable division of labour: you do some things, such as setting the exposure and focusing, and it does others. It's all very well to say that removing the need for technical decisions leaves you free to concentrate on the image, but unless you understand the technicalities of what the camera is supposed to do, because you know how to do it yourself, you may not be able to see whether it is doing what it should. Worse, you may simply assume that the camera can in fact do everything, and then blame yourself when it fails to do it. Well, yes, you are to blame, but only for being foolish enough to believe a black box can do everything.

> **'Another drawback to an "appliance" is that it does too much for you: it never asks you to do anything for it'**

Now, there are clearly many situations in which you can rely implicitly on the black box, and where it is vastly easier and more agreeable to do so. But it won't always work. The archetypal 'appliance', the washing machine, furnishes a perfect example. Almost everything can be run through it, on the right program: given the choice, no one would wash cotton underpants by hand. But note 'almost everything' and 'the right program'. Put a silk blouse in with a woolly sweater, wash 'em too hot, and don't dry 'em carefully. If you understand how well the washing machine can approximate hand washing, and what the different fabrics require, you wouldn't do anything so stupid. But a lot of people expect their cameras to dig them out of similarly difficult situations, when it just ain't gonna happen.

As I say, the rise of digital photography has meant that long-term ownership – the 30-odd years I've had both my R100RS and my Leica M4-P – is less and less feasible. But even in the relatively short term, would you rather have a camera or an 'appliance'? **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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